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هكذا في الأصل

T·L·S
THE TIMES LITERARY SUPPLEMENT
FRIDAY ● 30 APRIL 1976 ● No 3,868 ● 18p

Mary Douglas's 'Implicit Meanings'

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Dirt, danger and pangolins

By Dan Sperber

MARY DOUGLAS:
Implicit Meanings
Essays in Anthropology
325pp. Routledge and Kegan Paul. £7.50

The seventeen essays (with a preface and introductory notes) collected in *Implicit Meanings* all have to do with cultural symbolism, a topic that Mary Douglas helped to bring back into fashion with her seminal *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (1966). The central point of the new collection is that human knowledge of the world, for all its apparent objectivity, is symbolically loaded with socially significant "implicit meanings": What are they? How are they conveyed? How should they be studied? Such are the questions these essays try to answer.

Whereas most anthropological literature fails to establish its relevance in the eyes of the layman, these essays should appeal to a wide audience. Even when she is addressing professionals, Professor Douglas gives the reader the feeling that he is being talked to personally; she links exotic issues to our everyday problems, takes us into her kitchen for an appetizer before "deciphering" a biblical meal, brings us back from rainmaking to current obsessions with environment and moves with natural ease from scholarly debate to personal confidence. Anthropologists, studying human beings, cannot but use introspection as a major heuristic tactic, but this aspect of their work usually gets discarded before going into print, with no clear gain in objectivity and a sure loss in understanding. Professor Douglas's candour is highly refreshing in this respect. She feels an obvious excitement for her work and manages to convey most of it.

At times her enthusiasm is difficult to share. For instance, in her inaugural lecture at University College London ("In the Nature of Things"), she has a rather crude little diagram on which she would like us to plot all the intellectual attitudes of mankind, past and present, collective or individual, in terms of relative idiosyncrasy of classification and degree of accepted or exerted social pressure. Visibly excited by her new device, she illustrates it with graphs alleged to show the intellectual trajectories of Rousseau, Strindberg and St Augustine. The fact that the history of the social sciences is littered with new ways to say old things being mistaken for new things being said, does not give her pause.

Similarly, she has an optimistic view of scholarly progress which is hard to accept. She seems to think that Hume, Durkheim, Bergson, Freud, Lévi-Strauss, W. V. O. Quine have missed each other's and her own points, and had they been aware of this they should all have concurred. Therefore she tends to present her work as an improvement on theirs and fails to see to what extent scholars, including herself, talk at cross-purposes. This excessive candour is illustrated with what must be deliberate humour when, having recalled the meeting between Hume and Rousseau, she adds:

> If Durkheim and Wittgenstein could have spent such an inspired evening, how few words would they have needed to reach agreement? With a few tut tuts Wittgenstein could soon have shattered Durkheim's faith in objective scientific truth. . . . Thus encouraged, for his part Durkheim would have guaranteed to cognitive relativism the vigorous questioning framework that would redeem it from triviality. A new epistemology would have been launched.

However, Professor Douglas does improve on one author at least: herself. She takes a critical view of her earlier work, gracefully accepts criticisms from others and reworks past hypotheses for the better.

Professor Douglas's pet animal is the pangolin, already discussed in *Purity and Danger*. Its picture appears on the jacket and twice in the book. The pangolin is a scaly ant-eating mammal which dwells in trees, does not run away from humans and, like humans, gives birth to its young one at a time. Professor Douglas met the pangolin among the Lele of Zaïre, who have a fertility cult centred on this harmless monster. Not that it is a monster in any natural sense, but only in relation to a cultural classification scheme which associates scales with fish, tree-dwelling with birds and single births with humans. Any similar view of the fauna will pick out several odd species as anomalies. These culturally-determined anomalies are dealt with in highly revealing ways: with this working hypothesis, *Implicit Meanings* elaborates upon the findings of *Purity and Danger*.

Contrast the Lele reverence for the pangolin with the biblical rejection from the altar and the table of any anomaly: mammals which chew the cud but do not split the hoof (camels, hares and rock-badgers), or which split the hoof but do not chew the cud (pigs), water animals which have neither scales nor fins, etc. In a subtle and complex analysis, improved over the years, Professor Douglas relates these contradictory attitudes towards animals which override conceptual boundaries to similarly contrasting attitudes towards societal boundaries: the Lele look favourably on all kinds of exchanges with other communities, whereas the biblical Jews were intent on keeping to their own. The Lele cultic societies are not coextensive with the social groups, whereas, for the Jews, the social and religious communities were one and the same. This is consonant with the Lele use of the boundary-crossing pangolin as a symbol of mediation on the one hand, and with the Jewish rejection of all such anomalies on the other. Professor Douglas's specific descriptions could be developed and sometimes challenged, but this overall approach to the social import of animal symbolism is novel and productive.

All the people of the world protect themselves from what they think are objective natural dangers. The most familiar of these is dirt. But how "objective" is dirt?

> Lord Chesterfield defined dirt as matter out of place. This implies only two conditions, a set of ordered relations and a contravention of that order. Thus the idea of dirt implies a structure of idea. For us dirt is a kind of compendium category for all events which blur, smudge, contradict or otherwise confuse accepted classifications.

Hence there is much more to dirt avoidance than the quite recent ideas about medical hygiene: it is "a process of tidying up, ensuring that the order in external physical events conforms to the structure of ideas".

Dangers less trivial than dirt are also to be seen in this light: the Cheyenne believed that intra-tribal (as opposed to inter-tribal) murder stank in such a way as to frighten off the bison on which they fed. This is a good example of how views of the natural world and its dangers give support to moral values. Professor Douglas, in a paper entitled "Environments at Risk", points out that this way of thinking is not as alien to our own as we would like to believe. For instance, overpopulation and pollution of the environment might well be "real" dangers to the human species, but this does not suffice to explain how, when and by whom they are invoked. Ecological concern is less objective than we would have it. For instance, it is only since the Third World has gained its independence that people of the rich countries have found its demographic expansion an unbearable threat. And again, defenders and critics of capitalism evaluate quite differently the dangers of industrial pollution. In both cases nature is called upon to support a political argument and strengthen views of the social order. Preoccupation with natural dangers—whether the stench of intra-tribal murder or modern pollution—is not the basis of our moral and political judgments; it is rather that social values determine views of nature from which they gain an air of objectivity.

Implicit Meanings is full of such unconventional ideas which on second thoughts ring true and prove illuminating. They all go towards a refinement and an extension of Durkheimian sociology of knowledge. Durkheim argued that primitive classification of the natural world parallels social classification. Professor Douglas considers subtler forms of correspondence between social and cognitive order and does not restrict the argument to the "primitives".

It is all the more a pity that this original work, full of valuable insights, should be somewhat marred by several misrepresentations of the works of others, occasional conceptual muddles and a self-defeating hastiness in the building up of hypotheses. The worst, but by no means the only case of misrepresentation, is in the long article "Jokes". Anthropologists have been concerned with so-called ritual joking (e g, prescribed exchange of abuse between people who stand in a given kinship or clanship relation, as is found in several African cultures); literary critics and philosophers such as Bergson have tried to define the comic; Freud has made a major contribution to the topic in *Jokes and their Relation to the Unconscious*. Professor Douglas sets out to cross-fertilize these different traditions and writes: "I am confident that where the joke rite is highly elaborated, joking is not used merely diacritically to contrast with seriousness but that the full human experience of the joke is exploited." So far, so good; but expectations turn to bewilderment when she goes on to describe the scholarly traditions she wishes to synthesize:

> If I may sum up the differences of emphasis between Bergson and Freud, I would suggest that for Bergson the man who slips on a banana peel would be funny because he has lost his bodily control and so becomes a helpless automaton: for Freud this man would be funny because his stiff body has for two seconds moved with the swiftness of a gazelle, as if a new form of life had been hidden there.

Right for Bergson, with the qualification that this does not sum up his views. But as for Freud, here is what he does say:

> . . . if someone slips in the street and falls down we laugh because the impression—we do not know why—is comic. A child laughs in the same case from a feeling of superiority or from *Schadenfreude*: "You've fallen down, I haven't". Certain motives for pleasure in children seem to be lost to us adults, and instead in the same circumstances we have the "comic" feeling as the substitute for the lost one. . . . Put more exactly, the complete comparison which leads to the comic would run: "That is how he does it—I do it in another way—he does it as I used to do it as a child."

The comparison with a gazelle is Professor Douglas's idiosyncrasy; odd in itself, it is grossly inadequate to represent Freud's view.

Further, she attributes to Freud the view that the prime mover behind the joke is the libido, when for once in Freud's work it is not; she talks of the "subconscious" when Freud had rejected the concept; she fails to take account of Freud's careful distinction between jokes, the comic and humour, when the anthropological data she is dealing with is of the comic and not of the joke type, in Freud's terms. She mistakes, too, Bergson's central metaphor, "du mécanique plaqué sur du vivant" for a definition of the comic, when Bergson insists it is not; she attacks it as such and defends several Bergsonian ideas against Bergson himself.

On the anthropological side, Marcel Griaule pointed out that so-called joking partners in fact exchange gross insults; Professor Douglas criticizes this as if "insults" was the anthropologist's definition and "joking" the native one. But the reverse is the case and Griaule's point is well taken: the West Africans involved say "we insult"; the foreign observer notes that they laugh rather than take offence, and calls that behaviour "joking". Professor Douglas poses the right question: "What is the difference between an insult and a joke?" But she does so as a rhetorical argument against Griaule, and thus does not attempt to answer it.

To analyse prescribed—and thereby enjoyable rather than offensive—insults as "jokes" in Freudian terms is a mistake, mitigated only by the fact that Freud's views are misrepresented anyhow. In spite of a few interesting remarks, the whole attempt is a mess (even Marivaux's *Les Jeux de l'Amour et du Hasard* gets attributed to Beaumarchais—a significant mistake in that Professor Douglas wants to underscore the social aspect of the play, which would have been much more central if Beaumarchais had written it).

While "Jokes" starts off well and turns into a mess, "Self-Evidence", the last and most important paper of the book, has an excellent core: it gives the ultimate version of Professor Douglas's work on animal classification and anomaly. But this particular discussion is set in a much more ambitious framework: how comes it that different and even contradictory views of the world are considered self-evident by different people? What is the implicit basis for such "gut knowledge"? Professor Douglas's approach to this formidable question is an extraordinary muddle. Although she has in mind cultural "hypotheses about the nature of reality", i e, synthetic statements, she defines them as "analytic" statements:

> A self-evident statement is one which carries its evidence within itself. It is true by virtue of the meaning of the words "All bachelors are unmarried men"; "2+2=4".

Many philosophers, among whom notably W. V. O. Quine, have denied the value of the analytic/synthetic distinction. As a consequence they have had to abandon any explanation of self-evidence in semantic terms. For those who accept the distinction, only analytic statements can be thus explained. But Professor Douglas would have *both* the distinction dropped and all the self-evident statements on a par, *and* retain the idea of analyticity to explain self-evidence. If at least she were aware that this view is highly original—and would actually be considered untenable by most philosophers—but, no: she seems to consider it self-evident and fails to show any awareness of the issues involved. Further, borrowing her definition of analyticity from Quine, she seems to think that he approves of the notion and even criticizes him for relying too much on it:

> The strategy of this paper is to start with Quine's description of how intuitions of sameness are established [i e, standard definitions of analyticity and synonymy, which Quine quotes only to reject], and to improve it by inserting a fuller account of the sociological dimension. As it stands his account has certain limitations. For one it leaves the intuition of sameness on the wrong side of rationality: guts are guts and reason is reason, there is still a gap in the account of how the two relate.

If Professor Douglas had been less hasty she would have spared herself the embarrassment of chastising Quine for being too much of a rationalist.

In other parts of the book, this hastiness takes milder forms that affect her own more valid arguments. For instance, her work on animal symbolism is built on the hypothesis that any taxonomic scheme cannot but generate anomalies. Yet the intensive work of ethno-zoologists over the past twenty years has shown on the contrary that folk-taxonomies are much more elaborate and regular than one might have thought, and that no locally known animal species is ever left out. There are no anomalies generated by the taxonomy, but, at best, species with "special taxonomic status" (Ralph Bulmer). Thus Professor Douglas's thesis is in need of revision, whatever its intuitive appeal. Similarly, Lord Chesterfield's definition of dirt as matter out of place is falsified by garbage in the garbage can (which is still dirt albeit in the right place) and jewelry mislaid with the cutlery (which is still clean albeit out of place). The intuitive appeal of this definition lies in its linking dirt to order, but Professor Douglas should refine it before building on it.

There are two general and crucial issues which are left untackled in this book. The first has to do with "meaning". At no point is any attempt made to define the concept as if *that* could be left implicit. However, Professor Douglas does criticize quite cogently the concept of "expression":

> It may be right to say that a handshake expresses "how do you do", but equally the words express the handshake, or a smile can do for either. If the gesture, the smile, and the words express a general willingness for acquaintanceship, then so do the hundred acts of recognition spread over time express the friendship.
>
> But it is also true to say that they constitute it. The relationship is non-existent if it never takes any material form. The gestures, verbal or other, are constitutive of social reality. There is no one moment that can be picked out and said to carry the expressive function on its own.

Yes, but once you deny, as you should, that in symbolic behaviour there is the expression on the one side and the expressed on the other, you have thereby rejected the conventional notion of meaning which is precisely based on such polarity. You should then either redefine the concept of meaning or dispense with it altogether, but you cannot any more, as Professor Douglas has done, use it without definition.

The second untackled issue concerns the learning of the implicit. That the explicit should be learnt is not too mysterious. All it supposes in the human organism is an ability to imitate, for which there is ample evidence. But the learning of the implicit is more intriguing and much more important to understand for anthropological theory. It evidences a highly creative mental ability and, whether one likes the idea or not, it suggests the existence of strong innate learning mechanisms. I should have thought that the light the acquisition of implicit knowledge throws on anthropology's "black box", i e, the human mind, should be the main reason to devote oneself to its study. But Professor Douglas never considers this line of inquiry. She carries over into theory the fact-oriented attitude of field-anthropologists; her main reason for studying implicit knowledge seems to be because it is there. There is an implicit notion of science here, common to most anthropologists, which fails to make the standard epistemological distinction between "data" on the one hand and "subject-matter" on the other. I surmise that the study of implicit knowledge, to which Professor Douglas has contributed so much, will find its true relevance when it is seen as providing crucial data to the elucidation of anthropology's central subject-matter, namely human species-specific mental abilities, and Professor Douglas will be seen as having gone all the way to the Rubicon for a mere fishing party.

More could be said about *Implicit Meanings* both on the positive and the negative sides. But there is one point it would be unfair not to make: Professor Douglas's qualities are really her own while her faults are more a reflection on the current state of theoretical anthropology. Most anthropologists live in a fortress of ethnographic facts, protected by technical expertise and commonplace theorizing. When a brave scout like Professor Douglas tries to break new ground and raise non-trivial theoretical issues, she is usually met with a mixture of polite scepticism and noncommittal encouragement, but with very little true constructive criticism. Without such criticism the standards of theoretical anthropology are bound to be low. Common objections in the seminar room run: "I am not sure I get what you mean", "but surely, it is more complex", "yes, but among the so-and-so . . .". For instance, Professor Douglas lets us know that her paper "Jokes" has met with the following comments:

> Professor John Beattie has pointed out that the difference I make between Freud and Bergson is almost indiscernible and with this criticism I agree. Dr Audrey Richards makes a more serious criticism that my use of her writing on the Bemba distorts the information. Either I should leave them out or say a great deal more about them.

I suspect that there was no one either to point out that she had misrepresented Freud's view or to try and improve on her hypotheses rather than just on her data.

It is as if anthropologists, having taken physical risks uncommon for scholars by going to the field, could dispense with intellectual ones. Mary Douglas takes intellectual risks and that alone should commend her to our attention. In addition, she is more often successful than not, and she writes in a lively and exciting way; she deserves to be widely read, followed, and better still, overtaken.

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Poet and placeman

By Douglas Bush

ROBERT KRUEGER (Editor):
The Poems of Sir John Davies
Introduction and Commentary by Robert Krueger and Ruby Nemser
451pp. Oxford University Press. £15.

In 1599 the disbarred, thirty-year-old lawyer John Davies published a long, sober poem analysing the soul and proofs of its immortality. Sophisticated Londoners would not have expected such a work from a man who, on February 9, 1598, had, in cap and gown, marched with two armed servants into the dining hall of the Middle Temple and broken a stick on the head of his best friend, Richard Martin. However, as his career was to demonstrate, Davies was a versatile man and writer who had a full share of Elizabethan resiliency, energy, and ambition. He eventually reached the exalted post of Lord Chief Justice, but, the night before he was to take his seat, he died (March 8, 1626). His extraordinary wife, predicting the event three years earlier, had thereupon gone into mourning; and, several days before his death, she brought her prophecy up to date. Davies's funeral sermon, we are told in the present work, was preached by John Donne—a datum apparently based on manuscript authority and not recorded by Donne's biographers.

Over half of the general introduction of *The Poems of Sir John Davies* is given to a scholarly and welcome account of Davies's very interesting life (1569-1626). He was the son of "a gentleman and wealthy tanner" of Wiltshire, who died when his children were young. He had the usual classical, or at least Latin, education at Winchester, which made a speciality of Martial and the writing of epigrams. After a year and a half at Queen's College, Oxford, he moved to the Inns of Court, those renowned nurseries not only of the law but, for choice spirits, of culture—and sometimes of disorder. In the minimum time of seven years Davies became an utter barrister. During his first period in residence the Middle Temple had on its rolls such notable literary names as Fulke Greville, Sir Henry Wotton, Sir Thomas Overbury, John Marston, John Hoskins, and several soldiers and sailors of high repute. And Davies would have heard sermons from Richard Hooker and Walter Travers—pure Canterbury in the morning and Geneva in the afternoon, as Thomas Fuller was to say. In *Nosce Teipsum* Davies's "statements on divine and natural law clearly indicated the ascendency of Hooker's views".

In 1592, along with Richard Martin and another friend, Davies visited Holland—his only travelling outside Britain. Almost all his better poems were written during 1593-99. *Orchestra* (1596) was dedicated to his "deerest frend". Martin, a handsome, charming, popular and prominent figure in the Middle Temple, was all that Davies was not. Striving vainly for a share of recognition, suffering miserably from isolation, and charged with sundry offences, Davies may have undergone what the modern formula calls an identity crisis, and he revenged himself in the manner described. Martin, who was not badly hurt, took some revenge in an anagram which linked Davies with Judas. Davies, imprisoned, expelled, and disbarred, retired from London to lick his wounds and compose his masterpiece, *Nosce Teipsum*. Apart from lines 149 ff, on the lessons of self-knowledge he had learnt from affliction, the smooth, lucid poem might seem to have been written by a learned, gifted, unscarred theologian.

On a more mundane level Davies, in urgent need of reinstatement, had been entreating the help of the great. He dedicated *Nosce Teipsum* (1599) to the queen, and in *Hymnes of Astraea in Acrosticke Verse*, later in the year, flattered her under one of her many mythological names. Davies's efforts succeeded. The Chief Justice and Secretary Cecil effected a nominal reconciliation between him and Martin, and Sir Thomas Egerton, the Lord Keeper, brought about his return to the Middle Temple. (Egerton was to prove less amenable in the case of his secretary, Donne.) So, in October 1601, Davies made a formal public apology and was readmitted to the society from which he had been banished for ever.

From now on his public fortunes steadily rose and verse was largely left behind. Yet Davies's whole career reminds us that for many men, from Sackville to Marvell, poetry was only an addition to the main business of life. As a member of Elizabeth's last parliament Davies spoke boldly for the abolition of monopolies. On the queen's death he was one of those who posted to Scotland, and thanks to *Nosce Teipsum*, he was warmly received by his fellow theologian, King James, whose favour continued. In 1603 Davies was knighted and made Solicitor General for Ireland, in 1606 Attorney General. He became an architect of James's Irish policy, which included the general effort to extirpate Catholicism and the particular "plantation of Ulster" with Scots and English people; we know the lasting consequences of this proceeding. Davies's published survey of the Irish problem, apart from his and his countrymen's point of view, has been called perhaps the most outstanding historical work of James's reign. Davies, while apparently remaining honest (at least by Jacobean standards) became a rich and prominent "establishment" figure. One early indication of that was his marriage in 1609 with the daughter of the Earl of Castlehaven. She achieved her own kind of celebrity, which reached its peak in 1633. Her prophecy concerning King Charles disturbed him extremely; at her trial one of the judges, after a spell of doodling, came up with an anagram, turning "Dame Eleanor Davies" into "Never so mad a ladie".

In the critical part of the introduction the editors naturally focus on the epigrams, *Orchestra*, and *Nosce Teipsum*. In Davies's time the epigram was a very popular genre, exploited by many men who did not know Martial or *The Greek Anthology*, and Davies's contributions were his most popular writings, as references and commonplace books attest. To cite a different sort of evidence, his epigrams (bound up with Marlowe's translations of Ovid's *Amores*) were by ecclesiastical order publicly burnt with other offensive books in 1599. About half of his epigrams, the editors remark, "concern lechery, syphilis, cuckoldry, and the aspects of physiology that are barred from polite conversation . . .". But the genre invited a wide range of topics. The epigrammatist's persona is that of an invulnerably sophisticated, upright, intellectual, altogether superior man of taste who exposes, with neat wit, humour, and detachment, the faults, vices, and pretensions of the uncouth. Speaking in 1600 to fellow members of the learned Society of Antiquaries, Davies said that the only rules were wit and brevity. One example (No 35), quoted in the introduction, has its point in a clever and callous pun on a not quite Pauline sense of "burning" that we meet in Shakespeare and others:

Septimus lives, and is like Garlicke seene,
For though his head be white, his blade is greene.
This olde mad coult deserves a Martires praise,
For he was burned in Queene Maries dayes.

The usual roughness and harshness of style and sound were traditional qualities shared by contemporary imitators of Persius and Juvenal. Davies's satirical instincts had a smaller outlet in his *Gullinge Sonnets* (1594 ?), parodies of the extravagant artifices and clichés of current Petrarchan amorists; but the worst of these had already done the job themselves, less deftly. Davies's other miscellaneous verse must be passed by, from the "Entertainment at Harefield", which anticipates Milton's *Arcades* only in point of time, to a large quota of versified Psalms.

While Davies's epigrams may, in sips, tickle the modern palate, his higher claims rest of course on the two long poems. *Orchestra*, written in fifteen days in 1594 (slightly enlarged in 1596), he dedicated to Richard Martin as a "suddaine, rash, halfe-capreol of my wit". In a courtly prelude the poet tells of one thing Homer forgot, the attempt of "Antinous that fresh and jolly Knight" to persuade Penelope to dance. Her refusal launches the wooer on 115 stanzas (with interruptions from her) which celebrate the dance as the pattern of cosmic and earthly order inaugurated by love. The metaphysical conception had behind it a long history to which ancient, medieval, and modern writers had contributed. To us the most familiar uses of the symbolic dance, along with *Orchestra*, are sections of Sir Thomas Elyot's *The Governour* (from which T. S. Eliot quoted in "East Coker") and passages in *Paradise Lost* (Shakespeare's Ulysses develops the related theme of hierarchy). Davies enforces the great commonplace with an inexhaustible stream of illustrative images from myth, nature, the arts and customs of society; his fertile fancy rivals that of Sir Thomas Browne pursuing the quincunx. The course epigrammatist shows himself a brilliant master of "invention" and "amplification", traditional arts of rhetoric rarely practised with such zest, grace, and charm.

A. H. Bullen noted Davies's debt to Lucian's "On the Dance", and the present editors add substantial excerpts from the second book of Cicero's *De Natura Deorum* which served the poet's purpose. The nature of that purpose has been disputed. E. M. W. Tillyard held in several books, and C. S. Lewis briefly, that Davies was giving a serious version of "the Elizabethan world picture". Our editors disagree and elaborate the view put forth in 1962 by G. A. Wilkes. Citing contemporary allusions to *Orchestra*, the author's "halfe-capreol of my wit", and internal evidence, they insist on the poem's "essential levity"; it is "Davies's best joke", in the Renaissance genre of the mock-encomium. Further, there is a parodic intention in the use of rhyme royal, a stanzaic form consecrated to doleful and tragic themes. The editors would not, though, deny Davies's moments of fresh, vivid beauty in the Ovidian vein. Thinking of the unquestionable sobriety of *Nosce Teipsum*, some readers may feel inclined to compromise, to see *Orchestra* as a finely spirited *divertissement* with a pervasive tincture of real feeling. To shift our ground abruptly, perhaps most readers will not share the editors' confidence (expressed at the end of the introduction) that Arnold's image of the "Sea of Faith" in "Dover Beach" was derived from stanza 49—the stanza, by the way, from which, it seems to have been long agreed, Coleridge got his idea of the ocean's "great bright eye" cast up to the moon (*Ancient Mariner*, 414-17).

Nosce Teipsum (1599) was one of four distinctive philosophical poems written within a decade, the others being Daniel's "Musophilus" (dedicated to Fulke Greville), Greville's "Treatie of Humane Learning" (apparently evoked by Daniel and *The Advancement of Learning*), and Chapman's *Euthymiae Raptus; or The Teares of Peace*. The four poets had philosophic affinities, since all wrote within the general frame of Christian humanism, though Greville's religiously pessimistic scepticism about human learning strained, if it did not quite break, the traditional pattern of thought. Daniel, by no means anti-religious, and the strongly religious Chapman defended humanistic wisdom against worldly careerists; Davies, while expounding religious doctrines at length, stood with Daniel and Chapman in upholding ethical reason. In point of manner and style the quartet split otherwise: the straightforward clarity of Daniel and Davies is in marked contrast to the sinewy pregnancy of Greville and of the less disciplined, often muscle-bound Chapman.

Remembering Davies's disastrous escapade (and his epigrams), we understand his need of rehabilitating himself with a poem of weighty respectability in proof of his repentance and reformation. We understand, too, his working in a quite relevant tribute to his chief rescuer, the man who sits on the queen's "*mercy seate*" and who was identified in a marginal gloss of 1602 as Sir Thomas Egerton. Yet, if Davies's initial motives were not disinterested, we must surely recognize full sincerity in the poem itself. At the same time, since we cannot miss the personal force in the other three poets' statements of their creeds, we do feel the high degree of impersonality in Davies's work. Now and then he can appear to speak from the heart, as in his well-known rendering of traditional Christian paradoxes (lines 173-180):

I know my *Soule* hath power to know all things,
Yet is she blind and ignorant in all;
I know I'am one of *Natures* litle kings,
Yet to the least and vilest things am thrall.
I know my life's a paine, and but a span,
I know my *Sense* is mockt with every thing;
And to conclude, *I know* my selfe a *Man*,
Which is a *proud* and yet a *wretched* thing.

Impressive as these lines are, do they reveal a less deeply tormented consciousness than the also well-known chorus in Greville's *Mustapha*?

Oh wearisome Condition of Humanity!
Borne under one Law, to another bound:
Vainely begot, and yet forbidden vanity;
Created sicke, commanded to be sound. . .

Or does the question asked only spring from biographical knowledge?

One large reason for Davies's largely impersonal detachment was that he took "almost all the ideas and most of the images" from two well-known religious works by Philippe de Mornay and Pierre de La Primaudaye; he may have read them in French or in recent English translations. Some ideas came from Cicero and Montaigne, especially the sceptical "Apologie of Raymond Sebond". The two prime sources were identified fifty years ago, but the present editors go far beyond the original discoverers in pinpointing the poet's wholesale borrowings. They also show his departures from his authorities, notably the way in which his own "rationalist and humanistic bias" modifies his use of the more strictly religious Primaudaye and is supported by Mornay, "his main source". Mornay's identification of the soul with reason Davies takes over completely.

When he glorifies the kinglike, even angelic mind housed "within this dying Flesh" (1257-64), we may recall the different context of Yeats's "fastened to a dying animal". However orthodox in his interpretation of the Fall and other doctrines, Davies holds an optimistic view of the nature of man, whose soul in a way merits its immortality. In spite of his heavy debts, it was no small feat to select, organize, and turn into flowing, animated verse such a mass of intractable material; and, as we have seen, he was enough involved to alter ideas when he was so minded. As in *Orchestra*, he was adroit in the handling of illustrations, natural and mythological, and in framing his stanzas, and he sharpened argument with crisp antitheses. We can at least recognize the historical value of such an exposition of Christian belief and psychology and the poetic craftsmanship that made it so readable. If our interest sometimes flags, early readers' did not; *Nosce Teipsum* was reprinted six times in twenty-five years.

Unless in later life Davies was wholly absorbed in the labours and satisfactions of "great place", he might—given a spark of his wife's powers—have felt a special elation in foreseeing that in 1975 he would join the English poets canonized in the magisterial Clarendon Press editions. Robert Krueger and Ruby Nemser display an exemplary breadth and thoroughness of scholarship and critical responsibility in everything from bibliographical and textual data to the very full and precise commentary and annotation.

Digging a Saxon Cemetery

We approach you briskly,
Crowded clay-dwellers,
Inhabitants now well
Dispersed in your persons,
And come as callers
On hands and knees
With trowels and rulers.

You would be puzzled
To see us, scavengers
Dressed in our casual
Clothes without ritual,
Turning up ornament,
Weapon, cremation,
Plotting your downfall.

Anthony Thwaite

Method and metaphor

By Sarah Wintle

ALASTAIR FOWLER:
Conceitful Thought
152pp. Edinburgh University Press. £4.50.

In the opening of the fifth essay of his new book, Alastair Fowler remarks:

> Future historians of criticism may well be struck by how much more interest our age has shown in Metaphysical imagery than in Elizabethan.... There are, of course, many works on individual Elizabethan writers; but almost none that treat their style in general, unless as a preliminary to Metaphysical style.

Conceitful Thought is not a general and wide-ranging book on the style of Tudor poetry, although it might be the prolegomenon to such a book, clearing away misconceptions, and mapping out a statement of the problems inherent in the larger undertaking. The book is a collection of six essays: on Wyatt, Surrey, Sidney's "Ye Goatherd Gods", Spenser's *Prothalamion*, the Shakespearean conceit, and Jonson's *To Penshurst*. Each essay is concerned with a particular type of interpretative difficulty, and Professor Fowler admits that for reasons of theoretical interest, he has sometimes "pressed the analysis *ad extremum*".

The difficulties are seen as starting from the fact that "sixteenth-century language is already close enough to our own to give the illusion of being readable without translation. And poems in the style C. S. Lewis called golden may seem not to need explanation". These poems slip between the interests of medievalists and the attentions of those critics for whom it all started with the seventeenth century—"it" being in this case both English literature and the New Criticism and all its descendants. Professor Fowler demonstrates that they bloom into interesting complexities under his sort of explication, as in the following example.

> Twenty-eight is of course a perfect number, for it equals the sum of all its divisors (1+2+4+7+14), and therefore signifies virtue. After pointing out that Surrey's epitaph on Clere mentions four personal names and seven place names, and that the poem tells us that Clere died before accomplishing "summers four times seven", Professor Fowler analyses the last two lines of the sonnet:
>
> Ah! Clere, if love had booted, care or cost,
> Heaven had not won, nor Earth so timely lost.
>
> If we take *timely* lost = "soon lost", then the idea must be that Clere's death prevented him from making his life perfect. But if we take *timely* = "seasonably, aptly", then Clere may be thought of as achieving the perfection of virtue by the manner of his dying. In Biblical exegesis 28 denoted the dimensions of the Temple, so that the completion of the spirit's dwelling would be meant—a point that adds force to Surrey's mention of a chapel as Clere's final place. Thus the epitaph designed to embellish a building has itself an architectural proportion.

This is not the only poem that Professor Fowler feels has an architectural or monumental dimension; *Prothalamion* and *To Penshurst* are others. Less obviously the Elizabethan conceit is implicitly connected with a similar spatial model. Through close readings of seemingly ordinary sonnets by Spenser and Sidney, Professor Fowler elucidates the workings of compound metaphorical structures involving tenors and vehicles that double back on themselves, so that we see the container becoming the contained like a magic system of Chinese boxes all the same size. This fifth essay concludes with a brilliant analysis of Shakespeare's Sonnet 97 in terms of such complex metaphorical functions and embedded comparisons. Shakespeare is thus shown to be working in much the same way as the other Elizabethans.

This kind of conceit is not like Donne's compasses, which, Professor Fowler argues, must be structurally simpler in order to make the far-fetchedness acceptable. He goes on to suggest that the two types of conceit—Shakespearean and Metaphysical—exist side by side in this period, with the former dominant among the Elizabethans, but also in seventeenth-century devotional poetry including Donne's.

> Typological conceits, for example, commonly involve compound metaphor, since they deploy two additional discourse sets (OT anti-type and NT type) in relation to the immediate topic.

The mention of typology brings in the notion of the kinds of knowledge prerequisite for a true interpretation of these poems. Part of the book's analysis of Elizabethan compound metaphor demonstrates that this must rest to some extent on commonplace and accepted symbolic systems akin to the numerological-biblical correlations of jewels and virtues in *Amoretti* 15, for example. This allows the reader to share the work with the poet, and frees the latter to create further patterns for his reader to contemplate. The argument here is suggestive. The Elizabethan and the devotional poet are perhaps working not only within fixed symbolic codes, but within a more or less established view of metaphor in relation not only to the Book of God, but also to the Book of Nature, whence their metaphorical chains derive. The secular metaphysical poet is not so sure and must forge his own. The obvious interest of much metaphysical poetry lies not only in its conceits but in its sense of movement, and in the effort the poet makes to hold his world together.

Professor Fowler remarks in his splendid essay on Wyatt, that, although much of this poet's precise meaning now appears to be inaccessible, yet

> We may sense Wyatt's underlying seriousness, without knowing exactly what the seriousness is about. Still, the rhetorical attack may establish a strong position of sincerity: it has a way of unifying resources deployed in its service that produces keen poetic pleasure. This can have communicative precision, even when the emotional referents—*res* and therefore *sensus*—are vague.

Wyatt is often compared to Donne, and the section of Professor Fowler's book from which this comes is significantly entitled "Wyatt's Modernity".

The central preoccupation of the book, however, is the elucidating of relationships between poems and external systems, be they systems of number, of arcane symbolic significance, of genre or of allusion to the precise historical occasion which so many Elizabethan poems were written to celebrate. The difficulty here is deciding where the poet's intention leaves off, and the critic's invention begins. Professor Fowler's own invention is not, I think, entirely absent from some of his interpretations, especially in the case of *Prothalamion*. This difficulty suggests another: what allusions can a poet rely on his audience to pick up even to the extent of making such allusions essential to the full resonance or to the formal structure of his work? This problem of self-sufficiency seems particularly acute in relation to the short Elizabethan poem—the longer ones have the space to elucidate themselves in relation to their own world view. The interest of Professor Fowler's book is that it raises questions of this kind as well as enriching our experience of some fine poems.

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From a death to a view

By Russell Hoban

GWYNNE VEVERS :
London's Zoo
158pp. The Bodley Head. £4.95.

WILFRID BLUNT :
The Ark in the Park
The Zoo in the Nineteenth Century
256pp. Hamish Hamilton. £7.50.

Both of these books are important to me because they offer fixed points of record from which to ponder a mystery. It is the mystery of our life as animals among animals. We kill the others for sport or for food, we cage them out of curiosity or greed, we keep pets in our loneliness and we go to circuses for amusement. But what the other animals are to us or we to them we do not know, any more than we know what we are to ourselves.

I do not know where the animals of the mind leave off and the actual ones begin because actuality and idea are not separable. The idea is part of the actuality and the idea/actuality of animals is part of the idea/actuality of everything else. Writing about anything, one writes about everything. The most limited history, the very smallest and most neatly painted door, opens on immensities.

I lost a Noah's ark when I was a child. Not an immensity. Both the ark and the animals were made of thin wood with glossy printed paper glued to it. I think they were lost in the cellar behind the big black hot-water tank, a thing not standing up like the little ones you see in bathrooms but lying down like a locomotive boiler. Crouching really. God knew what was behind it in the cobwebs and the darkness. I never dared to have a really good look. Forty-five years and three thousand miles away from that cellar I still believe those animals are there, mouldered into blackness and gone to rot. Wood and paper, flesh and bone, they are of the animals lost to me. Immensity.

One day perhaps interspecific psychology will take its place beside ethology as a speciality in its own right; until then books like these will at least have documented the phenomenon of how we as a society act out the Eden and the Noah's ark lost in every one of us.

London's Zoo by Gwynne Vevers is an anthology to celebrate 150 years of the Zoological Society of London. Dr Vevers is the son of Geoffrey Vevers who was superintendent to the Zoological Society from 1923 to 1948; he himself has been with the society since 1955, first as curator of the aquarium and now as assistant director of science. He has shaped a strong montage of facts and flickers, words and pictures going back to the zoo's beginnings in 1826. This anthology, like a skilfully cut motion-picture, draws to itself image and emotion from each present witness, moving the unsaid and unseen into the space between the lines.

There is one particular photograph that alone is worth the price of the book. Taken in 1858, it shows the famous A. D. Bartlett, superintendent of the zoo from 1859 to 1897, with his first preserved [illegible] of [illegible] this face has in it intrepidity and alert good humour. There he is in shirtsleeves and apron, evidently unpacking his pickled gorilla. Of the gorilla we see only head and shoulders and arms as he emerges upright from the barrel he arrived in. That barrel has for me certain associations with the comic strips of the early 1930s. The characters in some of those strips were given to riotous living and irresponsible larking about; sometimes after a night out they came home with no clothes at all, having lost them at cards. They wore instead just such a barrel as the gorilla's, with the bottom knocked out as well as the top and improvised rope braces nailed on to hang it on their shoulders. Someone, either the photographer or Mr Bartlett or an unseen colleague, has had the notion of posing the preserved gorilla so that his lower jaw is supported by the rim of the barrel; his long left arm reaches down to hold the barrel lid on which the shipping label is tacked and his right arm reaches up with the hand grasping a pole in the manner of all spear-carriers since the beginning of photography.

The gorilla is quite naked and hairless; he looks as he is: pickled. His mouth gapes loosely open, exposing the teeth. His sunken eyes, half-open, look at us with the curiously objective perspective of one who has been long in pickle pent. Mr Bartlett leans forward with outstretched arms, apparently holding the gorilla up so that he won't collapse into the brine. There you have it, a microcosm of zoological harmony: *Gorilla gorilla* fully supported by *Homo sapiens*.

In 1925 the zoo acquired the services of a live unbarrelled gorilla, one John Daniel. John Daniel was a daily. He went home every night with Miss Alyse Cunningham, who received £23 a week for exhibiting her gorilla.

"And on 5 November, 1947", Dr Vevers tells us, "the zoo received a male gorilla, about one and a half years old, and weighing only 10.635 kg. This animal, named Guy after the date of his arrival, now weighs about 200 kg, and is one of the best known zoo characters." From the *Daily Mail*, October 7, 1974, we have a quote from Guy's keeper, Mr Callard:

> He's great, is Guy. He scorns most people. He is a very superior person. . . . Yet if a sparrow flew into his old cage he would scoop it up into his great hands and squat there peering at it through his fingers, then let it go. He never kills them. . . . The other apes catch sparrows and eat them, but I think he knows how little and weak they are compared with him.

Wilfrid Blunt, author of *The Ark in the Park*, invited by Lord Zuckerman, secretary of the Zoological Society of London, to write about some aspect of the London Zoo on the occasion of the society's sesquicentennial, confines himself mostly (with interesting digressions) to the nineteenth century of his subtitle. In gentlemanly and sometimes elegant prose accompanied by splendid illustrations, some of them in colour, he presents the developments that began with the foundation of the society in 1826 with Sir Stamford Raffles as its first president. He writes engagingly of the zoo's struggles and scandals, chronicles the doings of the colourful triumvirate of Secretary P. L. Sclater, Superintendent A. D. Bartlett, and the unofficial zoophile Frank Buckland, who was equally ready with dissecting scalpel and knife and fork at the demise of any zoo animal. Best of all, he offers a fine gallery of animal word-portraits and zoo careers both generic and individual: Obaysch the Nile hippopotamus; Jumbo the celebrated African elephant; the Brazilian ant-eater ("See the great ANTITA heat a hegg"), and many others.

But I cannot help thinking that the most important chapter of Wilfrid Blunt's book is still in his desk drawer. He says in a postscript: "I had originally intended to include—had indeed already written—[a chapter] discussing the pros and cons of zoos in general. . . . But the authorities of the society considered that so important a subject as the rights and wrongs of the keeping of animals in captivity could not be treated adequately in the space I could afford to allot to it. . . ." Indeed.

What can you have of an animal, what can you take, what can you keep of it? The question of not taking seldom arises, even if all that is being taken is the animal's privacy. What can you do with the idea and actuality of a mode of existence that shuts you out and makes itself lost to you? Killing is perhaps the sincerest form of flattery. Blunt cites the American who, having paid for his (1969) £60-a-day safari (I believe it is the English who invented the commercial safari and continue to sell it, *inter alia*, to the Americans), kills his first elephant and says, "I'm just fulfilled. It's the most gratifying experience of my whole life. . . ." Think of it. That a man should kill an elephant for sport [illegible]



Burmese elephants at London Zoo in 1923; in 1927 trainer San Dwe (centre), who taught his elephants to play the mouth organ, quarrelled with Sayaid Ali (left) and killed him with a pick-axe. The picture is from Golden Days *(64pp. Duckworth. £4.95; paperback, £1.95), a collection of early photographs of the London Zoo. Two of the animals shown in the book—the quagga and the thylacine—are now extinct. In the improved zoo of today, writes Lord Zuckerman in his foreword, they might well have survived.*

That the unknowing should murder the unknowable! What country boy has not watched in fascination the twisting of a dying snake, killed by him simply because it was a snake?

Killing, *some* kind of killing, is implicit in caging just as some kind of killing is implicit in today's pornography. In the case of zoo animals the killing has often been simply a part of acquiring the specimen. The London zoo's first hippopotamus, named Obaysch after the island where he was captured, was provided by the Egyptian viceroy, Abbas Pasha. Blunt tells us:

> It was in the spring of 1849 that [illegible] Abbas had despatched a posse of hunters to the White Nile, where on the island of Obaysch they came upon, and mortally wounded, a large female hippopotamus. The dying animal was observed to be struggling with her last gasp towards some bushes that grew beside the river bank. This heroic gesture defeated its object, which was to rescue her infant; for one of the hunters, following in her tracks, soon caused the youngster to break cover and then gaffed it with a boat-hook as it was about to enter the water.
>
> Obaysch was brought down the Nile to Cairo in a specially constructed boat which also carried cows to provide milk for the still unweaned animal. Indeed in Cairo, where it arrived in November and passed the winter, its daily consumption of seven or eight gallons was jokingly alleged by Murray [the Consul General] to have created a shortage throughout the city.

The Consul General was enchanted by what he called his "little monster":

> The hippopotamus [he reported] is quite well, and the delight of everyone who sees him. He is as tame and playful as a Newfoundland puppy; knows his keepers, and follows them all over the courtyard; in short, if he continues gentle and intelligent as he promises to be, he will be the most attractive object ever seen in our Garden, and may be taught all the tricks usually performed by the elephant.

I wonder if that passage leaves other readers as baffled as it does me. No matter how firmly I try to grasp it the killing of the mother slides away from me, recedes quickly into otherness and elsewhere as the orphaned animal is good-humouredly presented in the process of being changed from himself into something else.

Obaysch did indeed become the "most attractive object". Zoo attendance shot up, the press kept an eager public fully informed, Obaysch was cartooned in *Punch* and stimulated a hippo craze that ranged from hippo models and jewelry to the dancing of a "Hippopotamus Polka". Taken to the public heart, his life became anecdotal: he escaped from his cage and was recaptured; he had a bad tooth extracted by Superintendent Bartlett; he was given a mate named Adhela; fathered, after seventeen years, three successive calves, of which one lived; died in 1878 at the age of twenty-nine, having lost whatever he had lost on the roundabout and gained whatever he had gained on the swings.

> The People of the Countrie, when they travaile in the Woods, make fires where they sleepe in the night; and in the morning, when they are gone, the Pongoes (gorillas) will come and sit about the fire, till it goeth out: for they have no understanding to lay the wood together.

Thus the apocryphal tale of a seventeenth-century traveller quoted by Blunt. Now ethologists such as Jane Goodall, George Schaller, and Diane Fossey go unarmed as learners among the great apes of Africa. In our time it is man who turns back to warm himself at the animals.

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What the butler saw

By Susannah Clapp

ROSE TREMAIN :
Sadler's Birthday
190pp. Macdonald and Jane's. £3.50.

Rose Tremain's first novel is a study of Englishness and disappointment. *Sadler's Birthday* deals in the sorts of setting which find their way on to calendars and place-mats—a Norfolk country house, a small Suffolk town—and in the kinds of character that American tourists used to find "quaint": a cleaning-woman who bristles with godliness, an aristocrat who treads his orchard in bare feet and tails. Playing with these stereotypes, Mrs Tremain unravels the individual stories behind them with tact, attentiveness and a sure sense of what hurts.

Sadler is a retired butler—inheritor of the large house in which he was a model servant to the Colonel and his Madge. Alone, save for an ancient, urinating dog that has "no need" for a name, he records the stiffness and unpleasantness of his aging body with a detached distaste, and—suspecting it might be his seventy-sixth birthday—picks with despondent inquisitiveness at his past. The scenes he reviews never lose the flavour of personal history, but, taken together, they make up something of a documentary of twentieth-century upstairs-downstairs life: an infancy spent helping his mother lay fires before breakfast and playing out of sight on Milady's back lawn; an adolescence of polishing buttoned shoes and being petted by maids; an adulthood of respect for the Colonel's port and "overgrown" ears, and of lust (requited) and love (unrequited) for Tom, the household's skinny East End evacuee. The lives and losses of other characters unfurl naturally along the way: Sadler's mother, neatly besmocked in her "clean little town" in Suffolk, *feels her* "little girl's soul going brown" as she is abandoned first by piano-teacher, later by young bounder—and dwindles into wispiness and silence; bluffly unbuttoned, the Colonel tells of the amazing Angela who once turned cartwheels on his windowsill, and made a fool of him.

It is one of the triumphs of *Sadler's Birthday* that each of its voices is fully, if briefly, realized: no story is allowed to drown out another. The neatly regulated lives are in turn thrown up against larger events, as if unknowingly jigging to more imperious summonses from upstairs—the chauffeur dies as Hiroshima burns, "as if the bomb had hit him"; on their way to watch the Coronation, the Colonel and Madge are killed in a car crash—and Sadler imagines an open coach, containing a coroneted Colonel, spinning out of control in front of eager crowds. Such parallels, unobtrusively introduced, help to establish both period context and a general tone of wry arbitrariness. They are not buttonholed to serve a moral purpose. Sadler remembers Vera the cook's "Thank God for Tea", and realizes it "was the kind of saying they printed on the front of T-shirts" nowadays, and that "Vera wouldn't have understood that"—but, in general, religion turns out to be of little use to these characters. Everyone, from Sadler's mother to the Colonel's lady, is concerned mainly with getting through his life with as little pain as possible, but they try too, in some degree, to reconcile social performance with what they feel: the novel is excellent at placing different kinds of snub, at pointing to the ease with which people recognize their own "type", and at nailing the kind of nervous giggle which makes a woman wish "she had never learnt to laugh".

One by one characters admit—almost conversationally, certainly without any portentousness on the author's part—to major defeats: Madge to not being "good with people", the Colonel to a lifetime of impotence with Madge. The many ways in which lives can be pinched are shown and left sensibly unannotated. But the very variety of unhappiness gives the novel an odd vitality. No one in *Sadler's Birthday*—not even Vera, who ends up in a "replaceable" geriatric bed—is dispensable, because no one overlaps with anyone else. And if Sadler gets the most extensive knocks, it is because he has the most extensive cares: his concern with getting to grips with things, and the vigorousness with which his search is described, turn what could have been a wan comedy of mannerisms into a rich and informative novel. As one of the fluffier characters points out, "it makes all the difference to things when you know someone".

Fictive fictions

By David Wilson

STUART EVANS :
The Gardens of the Casino
287pp. Hutchinson. £4.25.

Do characters in a novel have an existence of their own, independent of their creator? Is there such a thing as the reality of fiction, or is imaginative fiction, as one of the characters in *The Gardens of the Casino* suggests, a tautology? The questions may be unreal, but they have become almost an obsession in certain kinds of American novel and are increasingly familiar among those British writers concerned to extend the scope of fiction beyond the boundaries of innocent realism. Stuart Evans, here as in his first novel *Meritocrats*, punctuates his narrative with allusions, quotations, oracularities. He parodies other writers (Iris Murdoch, for instance) and refers, directly and obliquely, to such diverse sources of inspiration as Robbe-Grillet and Wallace Stevens; several of his characters, writers themselves, invoke other writers in support of their own doubts and debating points.

One of the imagined writers, Gervase Wright, has his works periodically subjected to scrutiny, mined for clues to his depressive nature. Outwardly successful, he is obsessed with the idea that we are doomed to suffer and disintegrate. His novels, which have titles like *Still-Life with Ikons* and *The Cataleptic Bench*, are "fictions in the true sense, in that they explored their own reality". Mr Evans provides a gloss: "There was the reality of reality and the reality of fiction: there were also fictions of reality which in themselves affected the perspective of what was real." In the end Gervase Wright throws himself over a cliff; perhaps it is the logical conclusion of his despair, perhaps he did it because he had discovered that his young wife was having an affair.

Eleanor's affair is with the novel's central character, James Brissac, an Anglo-French painter. Brissac meets Eleanor in Paris, when they both stumble on an attempted murder on a bridge. Brissac also paints bridges, over a void; an easy and comprehensive metaphor for the novel's thematic doodling. Through Eleanor, Brissac is enticed into a web of mandarins. This charmed circle has at its centre Lord Martindale, who presides over his coterie with effortless superiority and manipulates the emotions of his friends. Hovering on the sidelines, observing with unctuous pleasure what he regards as a peculiarly European experience (the mythopoeic impulse of European novelists, perhaps), is Sheridan McCall, an epicene American writer of good connections whose novels require "the precise discipline of historical evidence on which to embroider".

Running parallel with the cerebral machinations of this self-engrossed villa party, and accommodating Mr Evans's central narrative device, is another and perhaps wholly "imaginary" story about Antonia, a girl who sits in the casino gardens and drinks in a bar with a man who describes himself as an English journalist and spins a yarn about spies, drugs and gangsters. Mr Evans speculates on the identity of this lady: is she convalescing in Monte Carlo, is she a novelist soaking up atmosphere, is she an Oxford don writing the definitive study of Croce?

Inevitably, the alternating narratives seem eventually to mesh, since "what the serious writer of fiction aims at is playing God". Lord Martindale reads Borges. Fictions, speculative imaginings, labyrinthine permutations of the reality of myth: it is all here, painstakingly annotated and decorated in a style in which rococo elaboration ("an azure quadrille of saltimbanques on a rolling lawn with Mediterranean cypress") co-exists with ironically banal dialogue. Mr Evans, who has written a book of poems entitled *Imaginary Gardens with Real Toads*, is an intelligent, imaginative, skilful writer: it is a pity he is so insistently preoccupied with the problems of being one.

Ghost writers

By Anne Duchêne

GILES GORDON (Editor) :
Prevailing Spirits
215pp. Hamish Hamilton. £3.50.

The Scots, it seems, have a special relationship with the supernatural. According to the blurb on the dust-jacket of this "Book of Scottish Ghost Stories", "the doppelgänger, the alter ego, the conscience, has been an essential aspect of the Scottish writer's moral equipment" since Hogg, through Stevenson, "up to Muriel Spark's *The Ballad of Peckham Rye* and beyond"—Miss Spark should appreciate that "and beyond". The collection is "in no sense pretentious or trying to prove a thesis", yet "because they are *Scottish* ghost stories, they have an integrity and intensity, a steadfastness of purpose, which makes them more than a good and spooky read".

The italics are not mine, and perhaps when I say that I find the assertion unproven by the stories, I ought to add—I have never found reviewing to demand these credentials before—that I come of Berwickshire stock myself. Good wine would scarcely need such a burning bush, however; and it is no reflection on the writers assembled here to say that much of what they offer is quite honourable small beer, brewed by the temptation of an interesting and challenging commission. The best ghost stories, however, are those which seem to have imposed themselves on the writer, not those which have had to be sought.

The persistence of the past in the present is—goodness knows—as peculiarly and poignantly strong in Scotland as it is in, say, Ireland or Iceland or India, and has its own strong flavour, for the imagination as much as for the eye. So *it is interesting* that only *half* the writers here invoke it. Iain Crichton Smith, for instance, plays loyally if laboriously with the idea that a Highland writer using English is betraying his Gaelic heritage. Angus Wolfe Murray, in an elegant long story, casts some interesting light on contemporary Scotsmen at grips with their heritage before throwing in a legendary whirlpool to justify his story's inclusion here. Forbes Bramble updates, adeptly enough, the legend of maidens lured to their death by seals. Fred Urquhart takes a piece of thirteenth-century history to bring witches and warlocks into a supermarket; and Gordon Williams—responsible "to his shame", as the biographical notes (Scottishly?) put it, for *Straw Dogs*—takes another historical fragment to back up a contemporary, televisual punch-up. The only writer—intending readers should perhaps be advised—to use the Scottish tongue with any force is Clifford Hanley, who tells a racy story of low Glasgow life in calculatedly demotic terms, throwing in a rag, a bone and a hank of hair for ghostly measure at the end.

Other contributors have, more cannily, confined themselves to considerations of mental derangement—not a specifically Scottish condition. The best of these are a gracefully turned, lyrical study in dignified lunacy by George Mackay Brown, and a short, spare chiller, by Robert Nye, about two sisters and an absent brother which has the economy of a good folk-tale.

For the rest, Antonia Fraser contrives some open-ended ambiguities about a haunted Mini; Elspeth Davies a decent piece about a doppelgänger in a shoeshop; Dorothy K. Haynes a modestly traditional story about a haunted monument and its solitary keeper; and James Allen Ford uses a very frankly traditional formula about a shell-shock case in the Grassmarket. All these might as well have been situated in Finsbury, except for Lady Antonia's story which requires Kensington. If we are to be persuaded of a special Scottish optic, or a special Scottish moral dimension, making the Scots privy to the secrets, if not of the Almighty, then at least of the Other One, we shall need a good deal more of the ancient magic.

Murder at the Palace

By T. J. Binyon

PETER DICKINSON :
King and Joker
222pp. Hodder and Stoughton. £3.40.

One of the main differences between the thriller and the detective story proper is that the former demands an open, the latter a closed environment. The classic example of the second is the country-house murder. Peter Dickinson, in a series of highly intelligent novels, has taken this formula and stood it on its head by creating a succession of strange closed societies that are not simply neutral arenas for the conflict between murderer and detective but are fascinating in their own right. In them the crime and its detection are defined by the bizarre environment, and it is probably this which has forced his detective, Jimmy Pibble, most sympathetic of fictional policemen, into premature retirement: the normal procedures of investigation are unavailing in the outré worlds conceived by Mr Dickinson—a Victorian house in London inhabited by a New Guinea tribe (*Skin Deep*), a nursing home for telepathic children (*Sleep and his Brother*), a Hebridean island on which a fanatical sect is building the Eternal City (*The Seals*), an Arab kingdom in which the inhabitants live in symbiotic relationship with a primitive society of marshmen (*The Poison Oracle*).

As this list suggests, Peter Dickinson tends to look at things from the standpoint of an anthropologist: custom and ritual bulk larger than individual character or emotion. In *King and Joker* he has chosen as his subject the English royal family. But it is not the family we know. Edward Duke of Clarence, the eldest son of Edward VII, did not die in 1892, but came to the throne as Victor I. Since the Prince of Wales had drowned at sea, he was succeeded by his grandson, Victor II, who, with Queen Isabella and his two children, Albert and Louise, now lives in Buckingham Palace. Here their life is disturbed by a series of practical jokes, threats and, finally, murder.

King and Joker is witty and extremely ingenious. There seems to be a slight shift from the anthropologist's to the novelist's point of view: the characters are more memorable (the Dowager Princess of Wales, for instance), and Peter Dickinson has adopted from his children's books—which are considered by some people to be even better than his books for adults—the technique of looking at the action (or some of it) through a child's eyes: here those of the thirteen-year-old Louise, for whom the events are interwoven with the difficulties of growing up and of coming to terms with her role as a princess.

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The watchers and the watched

By Stanislav Andreski

JACQUES CHARPENTREAU :
La Crétinisation
109pp. Paris : Les Editions Ouvrières. 10fr.

GRANT NOBLE :
Children in Front of the Small Screen
256pp. Constable. £5.

We could hardly find two books on the same subject—the effect on children of the mass media—which differ more. Jacques Charpentreau is a poet, essayist, literary critic and political pamphleteer who also appears to be or to have been a schoolteacher. *La Crétinisation* is an unashamedly emotional harangue which does not pretend to be scientific or scholarly. Only three passages in the entire book contain figures : one tells us that there are more than one million children classified as maladjusted in the French schools ; and the other that more than 100 million francs were spent in 1970 on advertising in magazines for children. More unexpected is the third piece of quantitative information (likely to prompt speculations about the national character) that a periodical, which printed on its front cover a picture of 50 women's buttocks, has raised its sales by 21 per cent in France, 100 per cent in Austria and 205 per cent in the United States. It is also interesting to know that the vast majority of the children who were asked to describe an ideal way of life wrote about forests, fields and animals rather than machines and cities, although more details about this experience would be welcome.

The author neither weighs evidence nor employs logical arguments but tries to convince by sheer rhetoric, poetic imagery and ridicule. In the latter genre we find a parody of a lecture by a professor of super-advanced psycho-socio - mathematico - educational theory who has obtained his doctorate of the sixth level after thirty-five years of programmed instruction and continuous assessment : the conclusion is that the crowning success of the human sciences will come when advances in educational technology permit a replacement not only of the teachers but also of the mistake-prone pupils by machines. In a serious vein we read that "never were so many people able to read, and never have there been so many sheep. In olden times people who could not read defended themselves by distrust : realizing their ignorance they suspected anyone who spoke too well." To those who believe that the media creatinize the masses Charpentreau offers some memorable phrases but he supplies neither additional arguments nor information.

The second book was produced at the Leicester Mass Communications Research Centre by a lecturer in psychology, and looks like a PhD thesis. *Children in Front of the Small Screen* contains fairly useful summaries of other psychologists' unimpressive findings as well as an account of his own research, which consisted of observing the reactions of a group of children to various television programmes. On the basis of the latter Dr Noble comes to a few quite sensible conclusions.

> In my opinion the effects of violence on the small screen depend, first, on the type of televised violence and, secondly, on whether or not your son is aggressive. Many boys are aggressive, and I would recommend that those boys work out these feelings by watching fantasy aggression where there is a distance between aggressor and victim, such as westerns, war films and historical violence. Where possible I would try to prevent my young child from watching news violence and violence seen in the neo-realistic police and detective programmes. These latter types of violence, I fear, do show that violence is normal and accepted in everyday life. . . . I feel the act of sex should not be a taboo area and my reading of the evidence is that sexual displays on television do not prompt our children immediately to experiment with sex but in the long term may accustom children to the idea that it is natural to sleep with the opposite sex both in and out of wedlock. . . .
>
> I would have no qualms in recommending that children, especially before seven years, should not see and thus become unduly frightened by televised horror programmes. These are the programmes which invade a child's dreams and I feel overwhelm his imagination. . . . I would recommend that before seven years the parent and child watch television together, and get into the habit of talking about what they have seen. Once the child is accustomed to this television viewing style, fruitful dialogues are easily established.

All these convincing counsels compose the last chapter, significantly called "Tailpiece—Excursions from Theory" (into good sense, I would add). The rest of the book can be only classified as unintelligent pseudo-science. In places it is semi-literate—how else can you describe a passage where the author, mentioning various programmes, says: "If you can laugh with your child at . . . (such and such) and enjoy . . . (such and such) with your girl teenager, you are never in danger of atrophying into sedentary middle age before your time." Does our doctor of psychology not know what "sedentary" means, or does he imagine that, while watching these programmes, mums and dads regularly jump up and down or do knee bends? We are told that

> *Coronation Street* depicts the events of a single street or village and is popular because the producers have discovered that the interactions between a closed group of people are the most complex and dramatic events—as we social scientists are discovering to our cost. In the words of a television playwright Chayefsky (1955) . . . People relate to each other in an incredibly complicated manner.

Eureka! One needs a long training in the behavioural sciences to discover what has always been perfectly obvious to illiterate tribesmen, as anyone can see by glancing through a few tales recorded by ethnographers. To take another of almost countless examples, he writes about the viewer's "interactions with significant others on television" which "afford the viewer opportunities to interact with characters of the opposite sex, characters of higher and lower status than his own and with people of particular occupations and professions". *Interaction* with actors who may even be dead! Clearly neither for research into mass communications nor for lecturing on psychology is it necessary to learn to use a dictionary to find out what a word means before using it.

Our psychologist is broadminded about self-contradiction : on one page he tells us that children in Canadian cities imagine that the Indians living in their country are as shown in the westerns, while on another page he states that "television uniquely makes society visible", and again and again praises "television's unique power . . . to penetrate behind scenes and make visible the human face lying behind the social exterior of roles". He finds nothing strange in the sentence, "Rebels *conform* to peer group standards while conformists *conform* to parental standards" (italics mine). We learn that

> when viewing serials . . . we feel we know these characters well enough, for example, to say hello to in the street. We recognize, that is we get to know, these characters in much the same way as the child in the village comes to know his extended kin members.

My reaction to this is to say : speak for yourself! I firmly believe that all sane spectators know perfectly well that it is all play-acting and that they have no idea what the actors are like in real life.

> We are told that
>
> Central to the theme presented in this book is the idea that television satisfies those needs of children which were met by the extended kin group in the more primitive village. Here, it may be recalled, we argued the total life of the community was visible, and the child saw the whole pattern of social relationships which he was likely to encounter later enacted before him. We know that monkeys reared in laboratories and deprived of extended kin groupings are later unable to survive in the wild since they do not seem to know how to relate and fit in with the larger monkey troop they find there. It would seem that the earliest, and most crucial learning, is acquired by observation in interaction with a larger community grouping. It seems possible that the village child was provided with such learning by dint of his position within the larger social context. The urban industrial child, if deprived of an extended kin group in life, will use television in order to view and learn about the wider society he must fit in with later. . . .

and that "television provides very necessary social learning in industrial societies where not all the social roles to be occupied in the future are clearly visible in the real-life family group". Does Dr Noble really believe that mankind has jumped without any intermediate stage straight from primitive villages to the era of television and supersonic travel? It appears that he does : he draws up tables of contrasts between the tribal village and the television-saturated megalopolis, but how much he knows about either is shown by his assertion that tolerance of eccentricity is greater in the village. Underlying all this is the notion (which only a mind numbed by an exposure to pseudo-scientific jargon could entertain seriously) that watching television could have the same effects on the formation of character as living with a large circle of relatives—for which it can be a substitute only in the sense in which smoking may be a substitute for eating.

It is a pity that I have to be so harsh, but the book might confuse many teachers and parents, and prevent them from seeing the real problems. As there is no room to deal with all the absurdities which crop up on almost every page, I shall mention only one more—the constantly recurring prattle about "loss of identity". This expression has a fairly definite meaning in psychiatry where it can be unambiguously applied to patients who cannot remember their name, occupation and address, cannot recognize their nearest relatives and friends, and in extreme cases have lost all memory. When intellectuals talk about a crisis or "loss of identity", the only sensible proposition which they might have in mind is that some people are unsure about their position in society : do not know exactly to which group they belong or what are their rights and duties. Dr Noble goes even further than most jargon-mongers who use this expression in a loose manner : in many places he tells us that if you go to a cinema you will lose your identity while watching the film, whereas if you stay at home in front of the telly you will not lose it. I could see his point if he were talking about wallets or purses.

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Tales of the village

By R. H. Hill

JULIAN GREY (C. Gordon Glover) :
Parish Pump
124pp. Roundwood Press. £4.

Behind the printed page is the sound of a familiar voice. Readers of the late Gordon Glover's musings on the English rural scene cannot fail to hear again the measured tones, warm with sentiment, in which the seasonal round on the countryside was made visible to his radio audience in gentle verse and prose. The essays of *Parish Pump*, gathered from the periodical in which they first appeared under the pseudonym Julian Grey, might be seen as his memorial.

He identified himself wholly with the life of his village. Though still only in his sixties when he died recently he had lived to see that life transfigured, and often seen it regretfully, Nostalgia, that overdone but inescapable word, breathes through his pages. "The first faint flavour of suburbanization is drifting around the Parish Pump. Without shame I believe that the old pump water tasted sweeter than the stuff which, odourised with fluoride, spurts from our taps."

When brash motorists invade the inn, annexing settle and inglenook, a suspicious silence descends ; and the new plastic signboard the brewery company has hung outside is viewed with sad headshakings. The thatchers still ply their craft but they are strangers, self-sufficient in their blue van and indifferent to pints and badinage at the local. Worst of all are the developers, the cause of raised blood pressure and heated disputes, for "'Planning Permission' is the goblin at the bottom of our gardens".

For all that, Glover knew the past was not always as memory pictured it. As one trivial example, after listening to village ancients on the cricket ground extolling past giants of the game and contemptuous of present performers, he sought out old discarded scorebooks and found they told a very different tale.

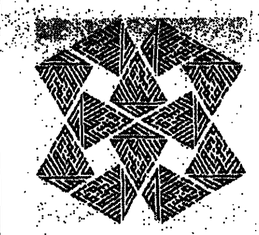
All these essays spring from a deep love of his native countryside and in them will be found not only their writer's own memorial but that of a traditional community life which is gradually disappearing.

ART OF ISLAM
LANGUAGE AND MEANING



Titus Burckhardt
Roland Michaud

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Issam El-Said & Ayse Parman

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Seyyed Hossein Nasr

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Symbols of higher truth

By M. A. Cook

JOHN R. HAYES (Editor):
The Genius of Arab Civilization
Source of Renaissance
231pp. Phaidon. £13.95.

TITUS BURCKHARDT:
Art of Islam
Translated by J. Peter Hobson
Photographs by Roland Michaud
204pp with 186 coloured plates and 67 black-and-white figures. World of Islam Festival. £12.50.

The Genius of Arab Civilization owes its existence to the generosity of Mobil Oil and is dedicated to the memory of King Faisal of Saudi Arabia. Formally, it is a propitiatory gesture on the part of the oil company towards its royal hosts. Yet it owes its contents to a group of academics, several of them members of the Arab diaspora in America, who are neither professional panegyrists nor devotees of the Saudi family; substantively the book is their eulogy of Arab culture. On this hangs a problem. The Al Saud stands uncompromisingly for Islam as a religion, and Islam as a religion is a monotheistic puritanism as antithetical to the ancient civilization it conquered as it is to the modern civilization which has now overwhelmed it. Modern-minded Arabs, by contrast, want Islam as a civilization: the continuation and development of the culture of late antiquity, the key influence in the genesis of the European Renaissance, and the source of the Arab renaissance which is yet to come. There is no obvious way to reconcile these two perspectives, and to that extent the book is caught in a dilemma which is that of Islamic civilization itself. It is a pity that *The Genius of Arab Civilization*, with its profusion of pretty pictures and multitude of authors, fails to rise to the challenge of its own curious occasion.

To take the book for what it is: the illustrations are good, though the landscapes are slightly out of focus and the colour not quite right. The text contains a good deal that is shapeless, vapidly eulogistic, or just dull, and much of it fails to rise to the level of *haute vulgarisation* promised in the foreword. But it is good in parts. A. I. Sabra's chapter on the exact sciences is excellent, especially in the way it makes the intellectual achievements of Muslim scientists intelligible in their intellectual context (whereas the poet Ma'arri, for example, is left dangling in a eulogistic limbo: he "transcended his age" to be "strangely ahead of his time"). Donald Hill's chapter on mechanical technology is beguilingly enthusiastic; two pages by M. Zwettler on fuliiz are distinctly stylish; and art is treated expertly by Oleg Grabar.

If the bias of *The Genius of Arab Civilization* is to present Islamic art as a manifestation of Arab culture, the point of *Art of Islam* is to present it rather as an emanation of theosophy. The foreword of the former draws attention to the Arab background of most of its contributors; the foreword of the latter attests the Sufic attainments of Titus Burckhardt. It would in theory be hard to imagine a more effective recipe for a dreary and insipid production than a European Sufi writing on oriental art under the aegis of a cultural festival. Nevertheless, *Art of Islam* is a very forceful book. It benefits enormously from the collaboration of a single author and a gifted photographer. It benefits also from a less cramping apologetic posture. The Arab apology is saddled with the onus of the Arab present: the living way like a nightmare on the brains of the dead. The Sufi apology, by contrast, is free to declaim against the spiritual maladies of the West and deplore our tastelessness in exporting them to the Orient. Above all, Titus Burckhardt, the scion of a cultured patrician family of Basle, brings to the Sufi universe an aristocratic assurance and definition which the genuine article rarely possessed. The reader is addressed in the same uncompromising tone whether the subject is varieties of the nomad tent or the cosmological significance of womanhood. Temperamentally Burckhardt is less of a Sufi saint than a Stoic philosopher; and stoicism displays a generous appreciation of the forms of particular religions by seeing them as *symbols* of higher truths. This perspective generates what is most attractive about the book: the coherence of its general framework, the force with which the particulars are ordered within it, and a freedom from the flat repetition of accepted views and conventional facts. But it also generates a dismissiveness towards historical context that is occasionally breathtaking. "Naturally", Burckhardt remarks of his cosmological explications of the circumambulation of the Kaba, "these are not the interpretations attributed by Islam to these ritual elements."

The basic theme of the book is that the Islamic universe is a harmoniously integrated one: Sufism is simply the inward dimension of Islam, and Islamic art the projection of divine unity on to the visual plane. This theme is presented with great vigour, and leads, directly or indirectly, to some striking insights—the interesting parallel drawn with the early art of Christian Ireland, for example. At the same time, there is something impressive about the way in which Burckhardt grapples with phenomena that do not fit gracefully into his universe—notably the secular art of the Umayyad desert palaces. Yet the overall conviction is perhaps one which owes more to the author's subjective philosophical gnosis than to his considerable historical learning. But right or wrong, Mr Burckhardt's is a picture book with a difference.

Model engineering

By Donald R. Hill

SEYYED HOSSEIN NASR:
Islamic Science
273 and 135 illustrations. World of Islam Festival. £12.50.

This beautifully produced book is generously illustrated with photographs (most of them by Roland Michaud), which have been carefully chosen to enhance the descriptions in the text. Mostly in colour, they include photographs from Arabic manuscripts on natural sciences, life sciences and technology, together with pictures of the Islamic architectural heritage, craftsmen at work, and traditional agricultural practices. Taken as a whole they provide a record of the Islamic achievement in science and technology that would be difficult to better within the space of a single volume.

Islamic Science is a serious and scholarly book, and a valuable addition to the scanty store of general works on the subject. But Seyyed Hossein Nasr's book is not a history of Islamic science, nor does the author claim that it is: such a work, when it comes to be written, will almost certainly be a cooperative effort by Muslim and European scholars, including Seyyed Nasr. His present book, however, goes a long way towards providing the kind of introduction to Islamic science that is so badly needed by students, and by scholars working in related fields.

After introductory chapters on "Islam and the rise of the Islamic sciences" and "The Islamic educational system", there follow chapters on each of the sciences.

Professor Nasr writes from the viewpoint of a devout Muslim, and one who regards the occult as an essential part of his religious experience. This therefore provides the reader with an example of an approach that is totally different from that of a typical European historian. Indeed, many Muslims of unquestionable piety would find themselves unable to identify completely with Nasr's opinions. His ideal is the integrated, harmonious world of Islam in the Middle Ages, before its intellectual and spiritual cohesion was put in jeopardy by the invasion of European ideas and technologies. (Naturally, he also feels an affinity for the similar European civilization that coexisted with medieval Islam.) He sees Islam, correctly, as a cultural entity in which learning in all its branches is a willing servant of religion, with which it is closely integrated. This, however, is a tenable position only if the strengths and weaknesses of the West are compared impartially with the strengths and weaknesses of Islam. Seyyed Nasr, however, draws an idealized picture of traditional Islam, by comparison with which the modern West is invariably cast in the role of a destructive intruder.

In some ways this is better than the now discredited approach of European writers who, when they considered Islam at all, did so only in the light of its "contribution" to European progress. But many readers will feel that the total dichotomy postulated by Professor Nasr actually weakens his case for the real achievements of the Islamic community. In some cases, moreover, his views cause him to adopt stances that are scientifically untenable. For instance, when speaking of Islam's conscious rejection of the heliocentric theory, he says: "They shunned that step, which could not but contribute to the loss of equilibrium for humanity whose dire consequences parade before the eyes of the modern world today". Science must be falsifiable, and once a model has been shown to be false it should be rejected, whatever the consequences. Later, when discussing the machine treatises of al-Jazari and others, he points out that most of the machines were toys but that useful machines were also described. He goes on:

> But it was precisely this kind of technology, which the Muslims never took seriously as a possible way of changing their economic life and means of production. The fruit of these treatises was the making of complicated clocks and gadgets as if the Muslims wanted to show that the only safe kind of complicated machine is a toy.

I doubt very much whether the treatises represent an intentional demonstration of such a viewpoint. Seyyed Nasr himself, in Chapter 10, discusses agriculture and irrigation and the machines used for raising water, machines that are by no means uncomplicated. Windmills were common in eastern Islam, watermills in the riverain regions, and war engines were used extensively by the Muslims. There is little evidence to suggest, therefore, that the Muslims deliberately denied themselves the advantages of heavy machine technology. Besides, it is impossible to predict or control the destination of inventions: many of the techniques and components used in the Islamic "toys" later found their way into the general vocabulary of European engineering, and it would be unjust to deny to the Muslim engineers the credit for this transmission.

Once this has been said, however, it must be admitted without reservation that Seyyed Nasr is correct when he says that the West has much to learn from Islam in the use of alternative sources of energy and in its conservation. More important still (and not unconnected with the energy question) are the lessons to be learned from the Islamic integration of its urban and village communities with the natural environment.

Those for whom Professor Nasr's is their first introduction to Islamic science will be surprised by the depth and scope of the Muslim achievements in astronomy, mathematics, physics, and other sciences, as exemplified by the works of great thinkers such as Ibn al-Haytham, al-Khāzini, al-Birūnī and many others. The names of these men will be found recurring throughout the book, since they were many-sided geniuses whose range embraced the study of all natural phenomena. *Islamic Science* is also a provocative book: even those of different religious views, or none, will be forced by Seyyed Nasr's insistence upon the essential unity of the cosmos to rethink their ideas about man's place in the universe.

The all-embracing faith

By Charles Issawi

BERNARD LEWIS (Editor):
The World of Islam
360pp and 490 illustrations. Thames and Hudson. £12.50.





Left, a fourteenth-century miniature of the archangel Gabriel from Egypt or Syria; below, from a nineteenth-century Turkish wall-hanging, a lion made up calligraphically from words meaning "In the name of the lion of God, the face of God, the victorious 'Ali". These, and the six-teenth-century Ottoman scientists (below, right) with their giant armillary sphere, are taken from The World of Islam, *reviewed here. The contemporary alchemist at work (below, left) is from* Islamic Science *(reviewed opposite).*

Like oil from the gushers of Abqaiq or Masjid-I Sulayman, books on Islam and the Middle East have been pouring out of the presses, and their price too has gone up sharply. But, also like oil, these books vary greatly in quality. *The World of Islam* is a very high-grade product, free from sulphurous or other admixtures and giving a steady and brilliant light. Its beautiful illustrations—nearly 500, a third of them in colour—by themselves would have made it very good value, but the excellent text justifies, to continue the Middle Eastern imagery, the use of the word bargain.

Bernard Lewis, one of the foremost Islamicists, has put together a first-class team gathered from four continents, who between them cover Islamic history and culture in a comprehensive and authoritative way. All but the most advanced experts in any given field can learn much from it. Yet this is a book not for specialists but for the general reader, who is usually abysmally ignorant of Islam and who will find here much information, lucidly and interestingly presented, and many insights into one of the world's major civilizations.

For the book is essentially about Islam as a civilization, not a religion, though here perhaps the two concepts are almost inseparable. This is made clear in the two first essays by Lewis, who gives a historical sketch followed by a more detailed analysis of religion and law. Since the *sharia* law covers practically every aspect of individual and social life, and since the distinction between church and state, spiritual and temporal, does not exist in Islam, a discussion of religion ends up by becoming a study of society; and Lewis has some acute observations on such subjects as religious and political dissidence, the non-Muslim minorities, slavery, women, the "men of the pen" who ran the religious and political establishments, and the question of land ownership and "feudalism".

There follow two chapters by America's leading art-historians, Richard Ettinghausen's "The man-made setting" and Oleg Grabar's "Cities and citizens". Ettinghausen points out the universal aspects of Islamic art and lists the forces of unity: religion, a common Mediterranean heritage, migrations of rulers and artists, extensive trade and pilgrimage. He then discusses various specific features such as the decorative use of script and vegetal ornament, the rejection of sculpture and the evolution of the mosque in the Arab lands, Iran and Turkey.

Grabar's chapter focuses on the bourgeoisie and relates the physical and social aspects of Muslim cities to its activities: its houses and quarters, its local mosques, shrines and schools, its bazaars and warehouses, and its system of authority buttressed by gangs of toughs. But, unlike Greek and European cities, the Muslim ones never achieved political autonomy; the state was too strong for that, and it too has left a deep mark in the form of citadels, fortifications and central mosques.

Islam's other cultural contributions are then examined: mysticism, literature, music and science. Fritz Meier traces the development of Sufism from its spontaneous beginnings to the formation of monasteries, orders and brotherhoods and the emergence of Maraboutism, which was to give so much trouble to both Muslim rulers and European colonialists from the Caucasus and Afghanistan to the Sudan and North Africa. It is a pity, though, that he does not give the reader a few quotations from the deeply moving writings of some of the leading mystics. Charles Pellat does give a few well-chosen translations in his chapter on literature. He has, on the whole successfully, struggled with the impossible task of compressing the history of Arabic and Persian poetry and prose, from pre-Islamic times to the Dark Ages (which are contemporaneous with the beginnings of the European Renaissance) and on to the nineteenth and twentieth-century revival.

A. Shiloah's chapter on music, which is amply illustrated with both notes and pictures of instruments, discusses the various genres and regional schools, elaborates on the distinction between art-music and folk-music and stresses the close connection between music and Arabic literature. A. I. Sabra concentrates on mathematics, mechanics, astronomy and optics, with side glances at philosophy, in all of which Islamic civilization not only preserved many of the discoveries of its predecessors but made original ones of its own:

> For the first time in history, science became international on a really wide scale; and one language, Arabic, became its vehicle. A large number of scholars belonging to different nations and professing different beliefs collaborated in the process of moulding into this one language materials which had previously existed in Greek, Syriac, Persian or Sanskrit.

But Islam, which already in the eighth century was simultaneously fighting the armies of China, India and the Franks, and which again in the sixteenth century threatened the heart of Europe, was a war-maker as well as a culture-maker. "The Arab armies constituted the most powerful military machine the world had ever seen", but their dominance was short-lived and for nearly a thousand years it was the various Turkish peoples who carried the main burden of warfare. Edmund Bosworth has many interesting observations on weapons—including firearms—fortifications, tactics and naval warfare.

There follow four regional studies by Emilio Garcia Gómez on Moorish Spain, Roger Savory on Iran from the Safavis to the present, Norman Itzkowitz on the Ottoman Empire to the end of the eighteenth century and S. A. Rizvi on Muslim India from the coming of Islam to Independence. All four are informative, interesting and well written.

The concluding chapter, by Elie Kedourie, discusses the impact of the West and its consequences; Muslims, for centuries accustomed to dominate, now found themselves under, or threatened with, European rule. In response, various attempts at modernization were made, the most conspicuous result being an increase in the power of the central government, accompanied by a greater exploitation of the people. Impressed by Europe, educated Muslims put their faith first in constitutionalism and then increasingly in nationalism and socialism. Kedourie ends his chapter with this statement:

> Disappointment with politics is sure to come. Will the failure of such inordinate hopes set up intolerable pressures and threaten frightful explosions? It is with such a question that an observer must end his survey of a Muslim world which has lost its classical poise and is now highly strung and deeply disturbed.

But in his epilogue Lewis reminds the reader of a new and important fact—oil, and the wealth and power it brings. "For the first time in centuries the Muslims have, in some measure, the power to change their own form of government and to decide their own fate. The choices that they have made and are continuing to make will affect the course of history, for themselves and for many others, for a long time to come." This is a fitting note on which to conclude this impressive, absorbing, lucidly written and beautifully illustrated book.

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EVENING NEWS (The Literary Editor), London, reviewing Idries Shah's Geneva University lectures.

SUFI STUDIES: EAST AND WEST –
Published in Britain by Octagon in Association with Jonathan Cape Ltd., (softback £2) and in the United States by E. P. Dutton & Co. Inc. (hardback, £6 = $10).

Life in Xanadu

By V. G. Kiernan

ABDUL HALIM SHARAR:
Lucknow: The Last Phase of an Oriental Culture
Translated and edited by E. S. Harcourt and Fakhir Hussain
295pp with 35 illustrations. Elek. £12.50.

In Lucknow in its prime there were men of means who ruined themselves by their devotion to the lofty sport of kite-flying, but could feel content because they had won fame and been "honoured and revered in kite-flying circles". If Gulliver had visited this city he would have met with absurdities as exquisite as anywhere in his travels. But it was no mere freak, and repays serious study because it displays in their final splendid decadence most of the leading features of the Muslim-Indian civilization as a whole. It was the capital of a pseudo-state, the province of Oudh which emerged from the wreckage of the Mughal empire, sank before long into dependence on the British, and was annexed by them in 1856. A ruler in the late eighteenth century made Lucknow his headquarters, and it immediately mushroomed, as centres of government, destitute of any organic life of their own, always did. Courtiers and craftsmen, divines and jugglers, flocked from far and wide to jostle for a share in the bounty of an opulent spendthrift.

Lucknow: The Last Phase of an Oriental Culture is an English edition of a set of magazine articles written in Urdu half a century ago. Born in 1860, Abdul Halim was an important literary figure of a hybrid age, his outlook a medley of archaic and modern; he made a long stay in England, and looked back on the golden age of his native town both nostalgically and critically. He was close enough to it to be able to draw on surviving traditions, and memories of old residents; this is oral history, not to be relied on in detail but in its broad impressions vividly true.

Everything is caught in the net, from religion and marriage to slippers and spittoons; a lost world, an Atlantis, comes back to life. Reproductions of portraits and miniatures, pictures of old buildings, help to conjure up its atmosphere. This edition, though some minor criticisms might be made of it, is lavishly furnished with explanatory notes, making it a useful work of reference for many purposes, as well as first-rate entertainment. Once more we have cause to be grateful for the Unesco-sponsored programme of translations from Eastern languages which has been making its directing spirit, M. K. d'Ashkelon, a household name all over the world of *belles lettres*.

When Delhi was decaying, a large part of the aristocracy removed to Lucknow, bringing with it a style of living refined by centuries of court life. It kept to itself in a Faubourg Saint-Germain of its own, to which not even the cream of the other inhabitants were admitted. Its manners and culture were formed on the Persian model, always reckoned in Mughal India "the acme of perfection", as French standards were in eighteenth-century Germany. Social life owed much to a class of fashionable courtesans, whose houses were the salons of the gentility. It was a life "sweet and gracious", wrote Abdul Halim, "free from worldly cares and anxieties"—the same *douceur de vivre* that Talleyrand looked back on in the France of before 1789. He was a true member of his class in being quite oblivious of the wretched countryside out of which the taxes required to keep it in pampered comfort were squeezed by armed force. A society so sustained could only be superficial in its ideas, declining as time went on into an elaborate trifling away of time and wealth seldom equalled anywhere else.

Poets too flocked to Lucknow, and made it the chief home of the Urdu literature now blossoming. They even made a beginning in drama, that un-Islamic art, with the last and most dilettante of the monarchs, Wajid Ali, in the role of the Hindu god Indra surrounded by a bevy of female adorers. It was a brief hot-house growth; drama ... stuff than this. Architecture started with some notable achievements, before curling into fanciful rococo shapes. The ruling family was of Persian origin and Shia faith, and this branch of Islam, like Catholicism in Europe, had an affinity with the aesthetic not shared by the orthodox Sunni creed. It inspired a great deal of music; also, for abstruse theological reasons, a five-cornered hat in place of a four-cornered one.

In such a fin-de-siècle setting, art and the arts of living have no clear dividing-line. Several chapters are devoted to the cuisine, the more than Parisian ingenuity and extravagance that made Lucknow's chefs the pride of their profession throughout India. Several others are devoted to the animal fights of which also Lucknow was the grand patron; gory combats of tiger, rhinoceros, elephant, etc. Cock-fighting and quail-fighting were pursued with as much skill and ardour as in the West was being bestowed on the development of machinery. Abdul Halim was acute enough to see that all this was a substitute for war in a once military community grown unwarlike. It was an expression besides of the violence and cruelty lurking under the fine surface of a luxurious ease maintained by extortion. One jealous potentate remembered in Abdul Halim's day was in the habit of ordering palace women to be walled up on the slightest suspicion.

The first ruler took great pains to build up an army, the last amused himself by drilling a regiment of girls. Effeminacy went so far that men dressed and parted their hair and painted their lips like women. There was no danger for the elite of any revolt of the urban poor. Lucknow's populace lived, at second or third hand, on the same royal largesse. (They still tell a joke there about one ruler so bountiful that in winter he had woollen coats made for the jackals.) In the streets the classes and the masses rubbed elbows, and upper-class tastes and habits descended to the commonalty. Lucknow was famous for its plebeian wit, and the relish of all its citizens for elegant turns of speech. "Illiterate vegetable-vendors were poets." Some of Abdul Halim's anecdotes are reminiscent of Cockney wit, or of the high-flown language of the footmen in *The Rivals*.

After Wajid Ali's dethronement he resided with his entourage near Calcutta, on a lavish pension, and made a new palace and court life, a reincarnation as it were of the lost capital, with all the old ways preserved. Vast numbers of animals were kept on the estate, as if to make up for the subjects he no longer reigned over; they included swarms of snakes in a man-made pool, and 24,000 pigeons cared for by hundreds of keepers. Once more it was shown how a society of this ultra-artificial sort could be conjured up out of nothing, like a garden in a desert, by the fertilizing flow of money. In 1887 the ex-king died, and his earthly paradise vanished like a dream.

Just visiting

By M. V. McDonald

AZIZ AHMAD:
A History of Islamic Sicily
147pp. Edinburgh University Press. £2.50.

It is probably true to say that while we acknowledge the achievements of Islamic culture in Spain and the considerable debt of Western Europe to that culture, few of us are aware of the fact that Sicily was a province of the Islamic world for two centuries or so, and even less that Islamic Sicily gave birth to a vigorous native Islamic culture which continued to flourish even after the ending of Islamic political control.

Several reasons may be suggested for our relative ignorance of Sicilian Islamic culture compared with that of Spain, with which, as Aziz Ahmad points out, it had a great deal in common, especially in the field of popular poetry. Above all, the Arabs were in Spain for nearly 800 years, as against some 200 in Sicily. Islamic Spain was a much larger territory, and was more isolated from the Islamic heartlands by distance and political differences. All of these factors enabled Islamic culture to take root and flourish in al-Andalus to a far greater degree than in Sicily.

As far as Europe is concerned, it may also be that the relatively early termination of Arab rule in Sicily, whose reconquest was completed in 1091, came too soon for the awakening intellectual curiosity of the West to benefit from the contact. Certainly, Islamic Sicily did make an important contribution, above all in the field of medicine, via the medical school at Salerno, but in general it is notable that even Italian Arabists, for example Gerard of Cremona, went to Spain to study.

However, for the English-speaking reader at any rate, one fundamental reason for our lack of knowledge of the subject has been the absence of an adequate work in English, and for this reason our gratitude is due to Professor Ahmad for the appearance of the present book.

Professor Ahmad's indebtedness to Italian scholars is clear and acknowledged; however his *History of Islamic Sicily* is an admirable, if brief survey of this neglected topic. The excellent bibliography deserves special commendation. One problem in the study of this subject is the diversity of the sources. The author has clearly not been able to [illegible] and as a result the transcription of Greek names is highly inconsistent. The use of Italian sources means that names sometimes appear in a form unfamiliar to the English-speaking reader (particularly confusing is the use of the term "Normans" to cover both Norsemen and Normans proper). With Arabic names, diacritic marks are sometimes missing. However, these are very minor criticisms.

My major reservation concerns the proportion of space, a good half of the book, devoted to the period after the reconquest of the island, above all the reigns of Roger II and Frederick II. To what extent does the commonly held assumption, that the Islamic cultural life fostered at the courts of these fascinating and extraordinary monarchs represents a continuation of the culture of Islamic Sicily, really stand up to examination? That the recent Islamic past of the island, and its geopolitical situation at the time, predisposed them to an interest in things Islamic need not be denied. However, when we consider the reign of Roger II, we discover that virtually all the scholars and literary men mentioned by Professor Ahmad were in fact compelled to flee Sicily as a result of the Norman invasion and completed their works in exile, while the principal luminary of Roger's court, al-Idrisi, was in fact a Spaniard. Less than a page is devoted to writers who actually stayed on in Sicily. The chapter on the reign of Frederick II only increases one's unease in this respect. True, the Sicilian philosopher Ibn al-Jawzi is mentioned, but what connection with Islamic Sicily have Michael Scot or Theodore of Antioch? The remaining Arabists at Frederick's court seem mainly to have been Jews, either Spanish or Spanish-influenced.

Indeed, the claim that the Arabs left any lasting influence in Sicily at all seems rather hard to support. Of a list of Arabic words said to have passed via Sicily into European languages several seem dubious, while the introduction of the history of the word "coffee" is a downright anachronism. Finally a three-page discussion of Dante's *Divine Comedy* seems totally irrelevant to Islamic Sicily.

It is a pity that we do not know more of the history of Sicily while it was actually under Arab rule. Arab historians of the period offer little more than an arid catalogue of battles, revolts, etc, and provide no answer to the questions we should really like to ask. However, given the limitations of his sources Professor Ahmad has presented us with an excellent introduction to ... general rea...

The lessons of martyrdom

By W. Montgomery Watt

LOUIS MASSIGNON:
La Passion de Hallâj
Volume 1: 708pp
Volume 2: 519 pp
Volume 3: 385 pp
Volume 4: 331 pp
Paris: Gallimard. 550 fr the set.

This new edition of Massignon's *Passion*, as it has come to be called, appears at an appropriate moment. Over the past few decades there has been a movement towards closer and friendlier relations between Muslims and Christians, and to this movement in its earliest beginnings Massignon made a great contribution by his writings and perhaps even more by his personal friendships. This movement is now gaining momentum. In the past two or three years there have been joint meetings of Christians and Muslims in places as far apart as Ghana, Córdoba and Hongkong. These meetings, which in some cases have been formally described as "Islamo-Christian dialogue", have been characterized by mutual friendliness and eirenic attitudes. Muslims and Christians have entered into them on a basis of equality, and sometimes the initiative seems to have come mainly from the Muslims.

Thoughtful Muslims have long been troubled by the effects on their traditional culture of "the impact of the West" and of modernity, and in various ways they have been concerned to respond to this challenge.

In the nineteenth century Christianity was closely identified with the Western impact on the rest of the world, and Muslims found it difficult to distinguish what was Christian from what was Western, but many now realize that Christianity is not merely distinct from the more objectionable aspects of modernity, but stands in opposition to them. Thus one of the deeper reasons why Muslims are now seeking "dialogue" with Christians lies in their twofold awareness, first of the threat to civilization from contemporary materialism and the denial of the dimension of transcendence, and second of the fact that Christians have been trying to deal with the same threat for even longer and may have some useful insights to share.

A mark of the new openness among liberal-minded Muslims was the invitation to several Christians to be present and to read papers at the recent international congress on "Seerat" in Pakistan. "Seerat" is in effect the life of the Prophet regarded as a model for human conduct, and the congress was a high-level one, attended not merely by distinguished Muslim politicians but also by two of the chief religious leaders, the Imam of the Ka'ba in Mecca and the Shaykh or head of the ancient Islamic university of al-Azhar in Cairo.

Christians in general are not so aware of the possibility of being helped by the insights of Muslims, or of the need to find, even for their own peace of mind, answers to the questions raised by Islam. It is hardly too much to say that the intellectual challenge to Christianity from Islam at the present time is greater than any challenge Christians have had to meet for fifteen centuries, not excluding that from natural science. To meet this challenge Christians will have to rethink some of their central dogmas, not in order to change them fundamentally, but in order to express them clearly in the categories of thought employed by the educated man of today. How is the ordinary British Christian to justify to his Pakistani workmates his claim to believe in one God, when he seems to speak about three? How is he to explain what he means by "son of God" when the Pakistani says that God cannot be a father in the physical sense? Such problems arise out of certain positive insights of Islam, and Christians in wrestling with them will find that they themselves gain a deeper understanding of much in their own religion.

Louis Massignon (1883-1962) exemplifies in an outstanding way the good influence an alien religion may have. He had a Christian upbringing in France, but in the crisis of adolescence he lost his faith and became an atheist.

In his early twenties he spent long periods in Egypt and Iraq engaged in archaeological work, and there he formed close friendships with one or two Muslims and at the same time was powerfully attracted by the personality of al-Hallaj, a Muslim Sufi or mystic executed in 922 for holding dangerous religious views. Through the religious influence of these friends and through his study of al-Hallaj he somehow was brought back to his Christian faith. A mysticism modelled on that of al-Hallaj and yet also deeply Christian came to occupy the centre of his life, and as a married man he was ordained priest of the Greek Catholic rite.

It is clear that certain curious parallelisms between al-Hallaj and Jesus were important for Louis Massignon, and that this was part of the basis of the attraction of al-Hallaj for him. Al-Hallaj was executed by a process described as crucifixion, and before that underwent tortures which were a kind of passion. The title given to the book shows the direction of the author's interest. The book is by no means confined to the "passion", but deals with the whole life and teaching of al-Hallaj, as well as with his place in the intellectual and spiritual history of Islam.

If these parallelisms made Massignon a student of al-Hallaj, their importance must not be exaggerated. He became interested in every aspect of the man, and read through hundreds of books, mostly then only in manuscript, in order to discover every recorded fact. The material was so plentiful that the style is often compressed to the point of overloading. Massignon went on discovering fresh material during the remainder of his life, and the first two volumes of the new edition, which are greatly expanded from the first, leave one full of amazement at the vast amount of information still extant about a man who died more than a thousand years ago. Yet all this store of erudition was far from being dry-as-dust armchair scholarship. As a mystic himself Massignon entered deeply into the mystical experience of his subject and through it found, as he believed, divine grace. A Sudanese Muslim scholar who knew him personally once told me that he was really both a Christian and a Muslim.

The present edition is essentially the work of Massignon himself, incorporating the fruits of his continuing study and reflection, but the final preparation for publication was carried out by a team of scholars directed by Henri Laoust and Louis Gardet. For the devoted labours of these disciples and friends on behalf of the master all readers will be indeed grateful.

Volume 1, "La vie de Hallaj", corresponds to the first seven chapters of the original, but is doubled in extent. Not merely is there an account of the events in the life of the mystic, but there is an evocative description of the whole social and intellectual milieu, first of Basra and then of Baghdad, in which he spent many years of his life. Volume 2 is entitled "La survie de Hallaj" and is a complete recasting of Chapters 8 to 10. Countless later mystics were inspired by the martyrdom of al-Hallaj, and his influence can be traced not only in the heartlands of Islam, but also in Spain and Morocco, in Iran and the Turkish lands, in India and Java. Some opposition also continued, and he was the subject of debate for centuries. Popular thought has even made him the centre of a legend. This volume is probably the most important of the new edition, and is certainly the most original.

Volume 3, on the other hand, "La doctrine de Hallaj", has some minor insertions and fresh references not in the first edition, but is otherwise unchanged. It places the thought of al-Hallaj in its historical context, and Massignon may well have felt that there was now so much material about the development of Islamic religious thought that he could not deal with it adequately. The fourth volume contains, besides Massignon's own bibliographies, very full indexes prepared by the team of scholars, and these will be invaluable to all serious users of the work.

La Passion de Hallâj is thus a strange combination of the subjective and the objective. Louis Massignon was a man with qualities of sainthood who followed a strange and unusual vocation, and his great work, for all the objectivity of its erudition, is in a sense an account of what he himself discovered in and through Islam. Though parts of the book are not easy to read, Massignon's enthusiasm for his subject will carry many of his readers with him for at least part of the way. Christians will gain a more favourable view of the spiritual possibilities of Islam; and Muslims—other than those in circles suspicious of men like al-Hallaj—may make further discoveries about the depths of their religion, those depths from which new regenerative powers may emerge to enable it to respond to the challenges of the modern world.

An English translation of the *Passion* has been prepared by the American writer and Islamist, Herbert Mason, who was a personal friend of Massignon's, and this is to appear in the well-known Bollinger Series of Princeton University Press.

Islamic Paintings from the 11th to the 18th Century (291pp with 54 colour plates. New York: H. P. Kraus) is the generously illustrated catalogue of the Hans P. Kraus collection of Islamic paintings. The pictures are attractive, the quality of reproduction excellent, and the commentary intelligible to the non-specialist. The weight of the collection, in terms of both provenance and themes, is Iranian—indeed it includes one striking expression of Zoroastrian restorationism. Ottoman art also figures prominently, and the early Egyptian paintings with which the catalogue opens are refreshingly unusual.

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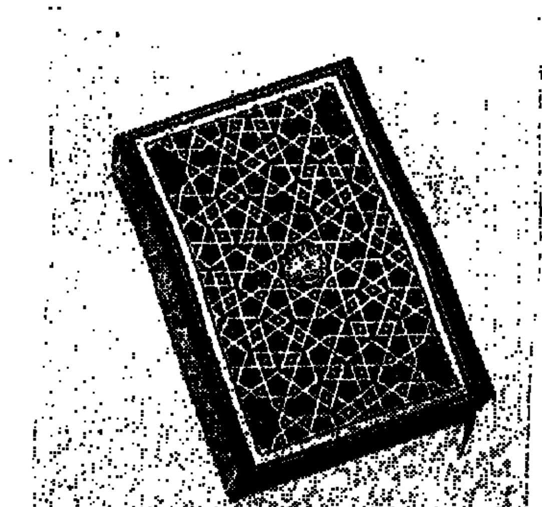
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Suddenly, Sufis and Sufi studies are everywhere. *Time* Magazine quotes Governor Brown of California, now running for President, as reading books by a contemporary Sufi. Adam Malik, Foreign Minister of Indonesia, is seen buying books on Sufism "hand over fist" on his world travels. Sufis are addressing university audiences not only in oriental studies but in psychology, European studies, social science, even at an institute of advanced international studies. A computer print-out of degree-earning studies using materials based on or recommending Sufi literature last autumn gave as an interim figure of textbook adoptions more than 1,000 courses. What has made Sufism the subject of such intense and across-the-board concentration may be that it has an enormous literature which, when examined even cursorily, contains materials and individuals capable of attracting almost anyone.

The systems and cults with which Sufism is most often compared (and in whose terms it is frequently "interpreted") are still very much more culture-bound than Sufism. Hindu guruism without Hinduism, Zen without a Far Eastern flavour, Christian mysticism which its greatest practitioners could say transcended religion: such things are almost inconceivable to many people. But we have Sufis like Rumi, often claimed to be the greatest mystical poet of all, saying "What is to be done, O Moslems? For I do not recognize myself/I am neither Christian, nor Jew, nor Gabr, nor Moslem./I am not of the East, nor of the West ...". In a British scientific journal, we have an article drawing attention to the curiosity that these "Mohammedan mystics", said to be dedicated to the worship of Allah alone, refer in teaching books to the circulation of the blood, the identity of time and space, the power from a split atom, and even to what are now called Freudian theories and Jungian archetypes. And this several centuries ago.

Professor R. A. Nicholson tells us that Sufis opposed Islam; and there has been no shortage of Muslim divines to denounce it as heresy and even apostasy. Yet the twelfth-century mystic Al-Ghazzali was such a formidable theologian that he is still known by the title of "Hujjat al-Islam" (Proof of Islam).

Ghazzali says that people's beliefs are conditioned by their environment, and do not stem from an inevitable certainty which can be elicited by absorbing didactic. Ibn al-Arabi was born in 1165 in Spain where he was known as Ibn Suraqa; his Arabic title of Shaikh al-Akbar, "the greatest teacher", was translated in the West of the Middle Ages as Doctor Maximus. He gives an important clue to the basis of Sufi externals when he says: "The speech of one who knows"—the Sufi—"must accord with the understanding of the hearer, his weaknesses and permanent hidden prejudices."

Attention to the writings and formulations of Sufis shows again and again a keen sense of the subjective nature of the beliefs and biases of their audiences. Sufi literature, as well as the practices used by exponents, must be regarded as locally valid extrapolations from a centre of experience which underlies the outward form. Fail to observe this, and the result will be to make things accord with one's own mental model of what Sufism should, or must, be, giving rise to the miscellaneous and selective literature which still plagues genuine Sufi studies.

In more recent years, the habit of citing real or supposed analogies with familiar cults and ways of thinking, which is still strongly marked in the well-represented band of old-fashioned writers, has been giving way to an approach which (without discarding archaic formulations which have some illustrative validity) embodies more contemporary discoveries in science, in psychology and sociology. For instance, people no longer swallow affirmations of suffering as evidences of sanctity without raising the question of possible masochism, which might make the "suffering" another form of enjoyment.

Side by side with this new approach, there remain the freakish and cultic elements, whose representatives continue to preach the sort of "Sufism" which accords with their own psychological needs. They are becoming increasingly isolated as the subject is taken up by more detached thinkers with different objectives. The insights which have resulted must inevitably redirect attention to the Sufi writings of the past, and the practitioners of the present, to discover wheat and chaff, inner reality and external formulation. Much of value, too, can be done in the verification of documents and beliefs. If it is established, for instance, by a scholar, that a certain Sufi master appears to be one who has undergone the experiences which are said to give him more objective perceptions than those of his unregenerate congeners, interpolations can be detected, misinterpretations corrected in work or ideas attributed to him.

Sufis are not as hostile to scholars as some out-of-context quotations have been thought to imply. Ibn al-Arabi says, "If a Knower gives out what passes in his mind, the unregenerate consider him to be ignorant; the orthodox retort and shun him." But he immediately adds: "It is not improper [for Sufi gnostics] to talk in their own way because some scholars are not able to understand them." It is the obscurantist and literalist scholars who are the bugbear of the Sufi message.

Students, who are not themselves Sufis, as can be seen in the work of many of the specialists in the field, tend to judge Sufis and Sufism in accordance with preconceptions into which the person or the writings are expected to fit. This method of approach shares with the scientific one the advantages of having a working hypothesis within which to approach a subject. It parts company with the good scientist when it is unable to reconcile new material with the hypothesis, or unable to change the hypothesis in order to get nearer the truth. Reading the books by some learned observers of the Sufis, people with no previous background of Eastern studies are often surprised by the cultural prejudices and lack of attention to many things which the Sufis themselves say about Sufism in their texts. The question is more and more frequently being asked why, if the student believes some things that the Sufi says and quotes them as Sufism, does he discount or fail to observe others? The usual answer is that no one can see everything, and that in the cut and thrust of interscholarly battles the truth emerges in the long run. Fair enough. But with the current intensity of interest and study, and with the increasing availability of Sufi texts, all kinds of people are asking all manner of questions; and many of these people are plainly able to answer them from the materials provided without waiting for disputes and winners before knowing what to think.

One way of approaching the questions about what Sufis have been doing and why they do it as they do is precisely this: to look into the classics and other writings and to see what they themselves have said. Sufis affirm that Sufi knowledge is based on experience. Anything short of that is not Sufism strictly so understood, though it may be "dervishism", trying to be a Sufi. The Sufi is the end-product, the "realized individual". If it is true that a Sufi obtains a knowledge of a transcendent truth which is sometimes called objective reality, and if he has to render this in terms useful to an audience, then we can see why Ibn al-Arabi holds that what amounts to the lower-level manifestations of truth must be approximate, even defective, and will vary from time to time and place to place. But the solution offered by many students of these differing Sufi formulations is that one lot of Sufis were under one influence, and another under another; or that this group were not Sufis at all, and those others were; or that this man or woman was not profound and another was. The general theory extracted from Ibn al-Arabi is more satisfactory to Sufis themselves, and quite possibly to other people as well. So the truth, when rendered in lower-level terms, must be approximate and suited to the audience, the community in which it is given out.

Not all Sufis are teachers, but those who are would plainly be faced with the problem of devising a system, a rule, a method and a formulation, through which to conduct their disciples towards the experience which alone validates and verifies the entire phenomenon. As the Sufi aphorism has it: "The Truth alone is that which knows the Truth." The transitory nature of formulation, of exercises and didactic, as well as its advantage in teaching, is contained in the statement, well known in Sufi circles: "The phenomenal is the Bridge to the Real." It is well-established learning practice in all fields to formulate approximate statements as a basis on which to arrive at truer ones.

Many of the books written by the Sufi exponents of the past are of this instrumental nature. Contemporary Sufi teachers continue the practice of using the materials almost as, in other fields, one would use an encyclopedia or reference book: not as something with which to condition oneself into the mentality of its original readership. This might produce the interesting result of redeveloping, sometimes in the West, people indistinguishable from citizens of the Middle East of the Middle Ages. Some of the more easily located Sufic groups in the East, indeed, do precisely that; some of their imitators, and their books, are to be found in the West.

Reading the six books under review without any supporting context or wider study, one might be forgiven for supposing that Sufism is to be found mainly in revivals of medieval manuscripts or lingering and atypical cultural phenomena, or in opinions derived from a few principles and heavily coloured by personal and local Western subjectivity. Even employed as sources of incontrovertible fact, we can be badly let down. The translation of al-Suhrawardi's manual for novices (*Kitab Adab al-Muridin*) is a useful but severely limited work. It is useful in showing how a certain group of aspirants were initially trained in ancient times and in the Islamic devotional context. But since, according to Sufi authority, "Sufism was at one time imparted by signs and symbols" and, according to others, "may be taught to everyone only in accordance with his understanding", the book is of interest in its own area alone. The introduction also contains such howlers as "They have always regarded themselves, and been regarded by most other Muslims, as part of the orthodox (*Sunni*) community", which means that, for instance, the Bektashis, who were Shiahs, were not Sufis—not to mention other cases.

One would never guess from this

book that there were on record disciples of Rumi who were Christians and followers of various other faiths; or that there were Jewish followers of Sufism (though a glance at that valuable bibliography, Professor J. D. Pearson's *Index Islamicus*, could have told anyone that). There is no shortage of instances of Sufi *murshids*, guides, doing such things as forbidding disciples to make the pilgrimage to Mecca (one of the pillars of the faith for which technically no dispensation is possible) on the grounds that the man was not spiritually aligned in a suitable fashion. This, surely, is nothing other than formulation of action in accordance with environment and local conditions. Menahem Milson's translation is useful as a corrective to some mistakes and misunderstandings: but only in part.

Titus Burckhardt's translation into French of Ibn al-Arabi's *Wisdom of the Prophets* has been available for some years. It is now Englished by Angela Culme-Seymour. In reading it one should not only take into account Ibn al-Arabi's own remarks about formulation, but also his *Interpreter of Desires*, which shows that the Sufi ideas can be projected in such a form as to be regarded (as the *Interpreter* book was) as heretical or incomprehensible by formalistic thinkers. Burckhardt's notes are not as helpful as they might be thought to people who do not feel the need for much gyrating around Christian and Hindu doctrine. Burckhardt is seen (or read) in full cry in his not very happily named *Introduction to Sufi Doctrine*, now reprinted some fifteen years after its first publication. His preoccupations may make the book interesting to those who share them. It would not be welcomed by many Sufis if it formed the sole basis of information about Sufism for the neophyte.

William Stoddart's *Sufism* comes from a similar stable. Apart from the usual Hindu and Christian admixtures, there is very little in this book that cannot be found in a general reading of the available materials on Sufism. There is the strange statement (on page 28) that there is such a thing as an "Aryan race". Even if there were, you would be hard put to find a Sufi who thought this relevant to Sufism. If we must have another rehash of this kind, wider reading as its basis would have made it more useful. Again, taken by itself, it would only make the reader who is unfamiliar with the subject imagine that Christians, because of their baptism, are regarded as being in receipt of *baraka* of the kind which "Moslems who have received the rite of initiation" are thought to be.

Mr Stoddart is also confusing about the need for a *silsila* chain of spiritual transmission, when some of the greatest masters had no such chain, and as an example, Uways al-qarni, reckoned one of the great Sufis of the time of Muhammad, never met the Prophet at all. As for the assumption that a Sufi must be a Muslim, further study would have shown that such bodies as the *Bi-Shara* (lacking the Law) practitioners were noted for not observing Islamic practices or rituals. Certain Sufis have been declared infidels because they have refused to perform ritual ablutions or because, like Hallaj, they have even asserted "I am the Truth". Yet Hallaj is not regarded by any Sufi as a non-Sufi. Very much to the contrary, he is perhaps the most striking and certainly one of the most revered individuals in Sufi history.

Intimations, a series of talks, or excerpts from talks, given by the late John Bennett, is fragmentary and does not find him at his best. His Sufi interests and knowledge of the subject are better understood from his essay "Sufism in the Modern World" (*Systematics*, Vol 8, No 2, September 1970, pp 175-181). The weakness of this book mainly lies in the fact that the questions which seem to prompt or at times lead his intimations are made by people who should have known the answers from a good grounding of Sufi basics; or, at least, could have had enough of a basis to be able to formulate the questions in a more Sufic manner.

The Whirling Dervishes by Ira Friedlander, with many photographs mostly from the Konia people who follow the cult, might almost have been prepared to emphasize the argument that people will take from something, or make of something, what they want, and can almost completely neglect important points of the original intention. Many people know that Mevlevi (Whirling) dervishes have ritual turning and flute music, and perform a sort of dance. Because this is a charming cultural phenomenon as theatre, and provides personal sensations for the participants, it is assumed by some of those who follow Rumi, the initiator, that this is "a way to spiritual realization". Rumi is on record, and has been since his death in 1273, as saying that his movements were devised for exercising the sluggish residents of a part of Asiatic Turkey. The Sufi information on this point is that here we have not only Rumi's words that this is one of the local and transitory scriptings for specific purposes, but a fairly good example of how the externals can be imagined to be the inner part, once the guiding hand is removed. The book, in its subtitle, claims that the Sufi order known as the Mevlevis was founded by Rumi; but there is no record of any foundation of an order by the Mevlana. His successors crystallized some of the practices (often recognizably part of the totality of Sufi exercises) and the result is—this book.

The beliefs that Sufism is anti-Islamic, is derivative from other religions, is derived from Islam or analogous to Hindu or Christian mysticism in any way useful to study of the subject, are representative only of a certain number of people who concern themselves with such things. Sufis themselves, as we can see in their work, claim that Sufism is not to be approached or analysed by such limited categories; and that the point at which "belief and unbelief are reconciled" is not on the didactic level. The people who cannot understand how this can be conceived have a right to say so. But nobody can deny the existence of people who hold that they can understand this seeming identity of opposites.

The distinguished Iranian, A. M. A. Shushtery, nearly forty years ago wrote of the work already in train to relate Sufism in terms of modern knowledge, in both the East and West. "This type of Sufism", he says ("Sufis and Sufism", in *Outlines of Islamic Culture*, 1937), "based as it is on pure philosophical argument and moral purity, without attachment to any creed or religion, may become popular in the future." It is, happily, inevitable that future books on Sufism will take into account the important work being done in interpreting Sufism by the light of modern experience, by such scholars as N. S. Fatemi and A. R. Arasteh of Iran, Masud-ul-Hasan and Aghai Afzal Iqbal of Pakistan, B. A. Zikria of Afghanistan and many others in the Turkic, Arab and Western worlds.

Arabian and Persian studies

The second volume of *Arabian Studies* (edited by R. B. Serjeant and R. L. Bidwell. 214pp. Hurst. £11.25) from the Middle East Centre at Cambridge offers a wide range of contributors and a variety of approaches. M. J. S. Allen and G. R. Smith provide an absorbing and well-illustrated survey of hunting techniques in the Peninsula; Peter Lienhardt gives an elegant analysis of the authority of nineteenth-century Gulf shaikhs; Colonel Gerald de Gaury some "Memories of the Arabia of Ibn Saud". The volume also contains extracts from the diary of a young Englishman during the British occupation of Aden in 1838 and an account by the Yemeni intellectual Sayyed Ahmad al-Shami of prison literature under the Hamid-al-Din.

Essays on Islamic Philosophy and Science (edited by George F. Hourani. 261pp. Albany, NY: State University of New York Press, $20) is the product of two symposia held in 1970 and 1971. It consists mainly of close analyses of various Arabic texts including Avicenna's *Shifa*, and Averroës's commentaries. More general papers consider the Persian contribution to Islamic philosophy (Seyyed Hossein Nasr) and the relations between philosophy and science (Gustave von Grunebaum). The editor contributes a study of ethics in medieval Islam and there is a highly technical paper on the Arabic theory of temporal modal syllogistic. The volume as a whole displays a slightly daunting preoccupation with typology and bibliography, as well as an acknowledged bias towards Persian writers, but its twenty-odd papers contain a great deal of interest for the scholar in this field.



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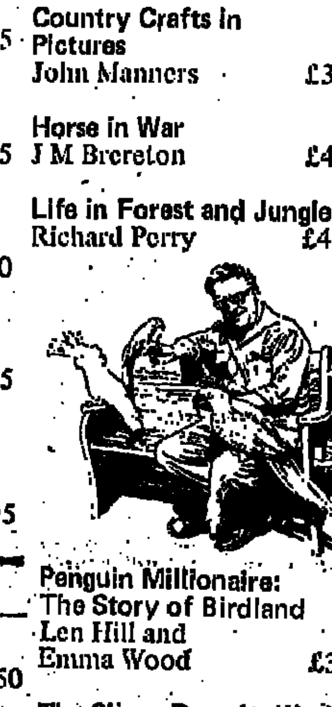
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Gentleman and officer

By Paul Fussell

ANTHONY EDEN:
Another World
1897-1917
156pp. Penguin. £3.95.

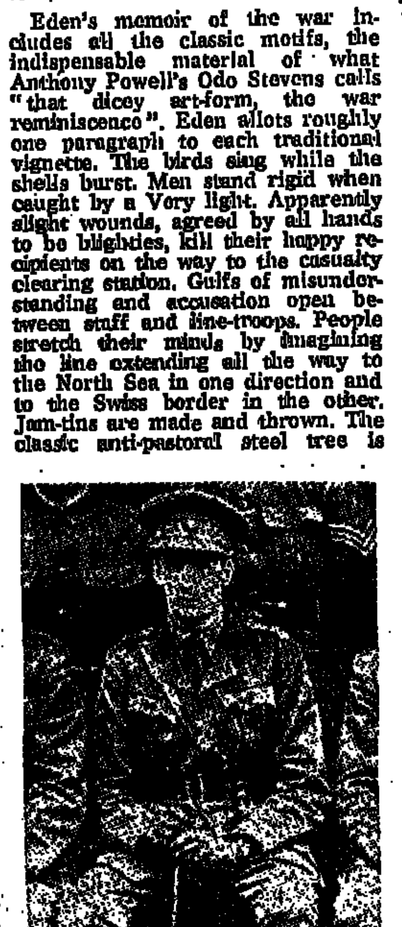
Lord Avon has already written his own past in the three volumes of *Memoirs* he published in the early 1960s. But there he began *in medias res*, tracing his career from the 1930s and staying with official life. Here he goes back to the pre-political beginning and recalls his youth, his ample family life on the large estate in County Durham, his earnest, not very happy years at Eton, and his service as an adolescent infantry subaltern (known as The Boy) at Ypres and the Somme. Throughout he never loses his cool, and readers of this brief memoir will pronounce it, meaning various things by the phrase, very British.

His boyhood was dominated by an atmosphere of aestheticism and modern painting. His father, a good water-colourist, had taste and collected important pictures. Friends and visitors included Walter Sickert, George Moore and Max Beerbohm. The altogether other pre-war world is depicted as slow and quaint. Personal eccentricity was conventional. Eden's father, infuriated by a rainstorm that had spoilt a day's hunting, snatched off the wall the family barometer which read "Fair" and kicked it down the front steps, shouting at it, "Go and see for yourself, you damned fool." Family retainers were faithful, and the rural *comitatus* relation between gentry and tenants worked nicely. One did the right thing. "Every year Mr Humphreys of Hatchard's would arrive from London, go through the books and advise on new editions."

Like most memoirs of the First World War, this book assumes the structure of a pastoral followed by an anti-pastoral. The pastoral climax is the summer of 1914 at Eton, where "all seemed gaiety, sunshine and good food". To get from that to "the stench, the mud, *the corpses, the destruction everywhere*, the torn and twisted guns and limbers, the shattered wagons, the mutilated horses and mules", one volunteers for the Yeoman Rifles, the local battalion of the King's Own Rifle Corps, and goes to the Somme.

Eden must have presented quite a figure as an eighteen-year-old lieutenant. He was modest, optimistic, decent, callow, and brave. In registering the bravery of others he still uses the word "gallant" without apology, a usage not perhaps unconnected with later events like Suez. In the trenches he was a bit of a dandy, serious but always polite. His laconic decency in the midst of ghastliness is like Edmund Blunden's in *Undertones of War*, one of the few titles Eden is depicted reading in Dennis Barden's 1955 biography. Eden does write in the phlegmatic Blunden tradition, although without Blunden's insistent literariness or his hyperaesthesia about nature. But even then, the poet just beneath the skin of every British public man surfaces from time to time, as when Eden observes, "Our dappled wood was *shattered*." Blunden's worst moment occurred when a shell burst inside a pillbox near Ypres. The same with Eden, but at the end of the paragraph in which he describes "this shambles" and laments the loss of many friends there, he returns instinctively to the bright side: "War promoted working together into something good and true and rare, the like of which was never to be met with in civil life."

Eden's memoir of the war includes all the classic motifs, the indispensable material of what Anthony Powell's Odo Stevens calls "that dicey art-form, the war reminiscence". Eden allots roughly one paragraph to each traditional vignette. The birds sing while the shells burst. Men stand rigid when caught by a Very light. Apparently slight wounds, agreed by all hands to be blighties, kill their happy recipients on the way to the casualty clearing station. Gulfs of misunderstanding and accusation open between staff and line-troops. People stretch their minds by imagining the line extending all the way to the North Sea in one direction and to the Swiss border in the other. Jam-tins are made and thrown. The classic anti-pastoral steel tree is erected as an observation post. The German wire is harder to cut than expected. Brigade headquarters is too far back and attack orders, if pompous, are vague. The battalion, once so beautiful, is decimated. The Germans on the higher ground at Ypres cleverly drain their trenches into the British positions. Sweets arrive from home, to be consumed instantly by rats as big as "buck rabbits". Eden, at the age of nineteen the youngest adjutant in the army, regales himself with the high-minded Neoplatonism of Bridges's anthology *The Spirit of Man*, the perfect book to sustain decency and ultimate optimism when one has no choice but to soldier through.


Anthony Eden at Aldershot in 1915.

The Golden Virgin of Albert makes a brief appearance, but young Eden observes her entirely without emotion. Most of Eden's war involves him in witless exercises, requiring his men to advance repeatedly into machine-gun fire without surprise or tactics. Only in June 1917, at Messines, does he take part in a performance that succeeds by intelligence, skill, and adequate planning. But by then it is too late, for the battalion's "youngsters" — the dispassionate Eden never calls them "lads"—have been consumed.

It is the poise with which all this is told that distinguishes this memoir, which in other respects is so commonplace. There are none of Frank Richards's sardonic ironies, none of Graves's guffaws. Where Graves dwells on people whom stress betrays as cowards or fools, Eden is fond of exhibiting apparent cowards or fools turned by stress into heroes. If now and then Eden does hint a fault or hesitate dislike, he quickly redeems his tone by renewed effusions of generosity. Disappointments are reduced, horrors softened, scandals mitigated — all is forgiven. As we might expect from a gentleman who, recalling the screams of some Germans entombed in a mine crater at Messines, carefully explains: "We could do nothing for them, for we had at all costs to keep up with our barrage."

Wit will doubtless have its easy triumphs over Eden's occasional clichés, and it would be possible to point to a dullness here which might even be stigmatized as "Tory". But it is hard to resist a man who has come through unshaken, his courtesy and gentleness unmodified, preserved by an admirable self-discipline for a lifetime of hard work in a world altogether changed from the one he expected. "My war ended", he concludes, "one June day in 1919 in a demobilization camp on the raw Wiltshire downs. I had entered the holocaust still childish and I emerged tempered by my experience, but with my illusions intact, neither shattered nor cynical." The balance and control there are very British, and in a fine sense.

Blowing bubbles

By A. J. P. Taylor

W. P. JOLLY:
Lord Leverhulme
246pp. Constable. £5.50.

Peace may have her victories no less renowned than war's, but the victories won on the battlefields of soap are not among them. The life of William Hesketh, Lord Leverhulme, is certainly a success story. He started as an apprentice in his father's grocery business, earning one shilling a week. He ended as head of a great international concern with 100,000 employees and an issued capital of fifty million pounds. He was an enlightened captain of industry. He introduced profit-sharing and co-partnership for his workers and created the model village of Port Sunlight. His empire extended from the Congo to the South Seas. Yet somehow these triumphs are not very interesting. Maybe it is the fault of the basic material. There is not much you can do with soap except boil it.

Lever's achievements were really in selling his soap and in building up a monopoly. This verse is perhaps memorable:

This article, if you but try
Will realize each hope.
Go send your maid at once, and buy
A box of Sunlight Soap.

Lever introduced gift schemes and a competitor with 25,000 tokens received a motor car and several bicycles. In the early days of the cinema he ran popular shows with admission by a Sunlight token. He once ran a competition for washerwomen on the banks of Lake Geneva. Such are the minor delights of economic history.

Quarrels were the outstanding feature in Lever's life. He quarrelled with the local authorities over The Hill, his house at Hampstead. He quarrelled even more persistently with Liverpool Corporation over the Bungalow at Rivington Pike outside Bolton. As an additional sensation The Bungalow was burnt down by suffragettes. He quarrelled with Augustus John over his portrait, cutting out the head and locking it in his safe. He quarrelled with Sir John Brunner over the production of alkali. His most famous quarrel was with Northcliffe, who attacked Lever's projected Soap Trust. Lever won an action for libel and received £91,000 in damages. The damages were due to the company, Lever Brothers, but Lever pocketed them and gave the lot to Liverpool University, together with a full record of the litigation "so that the record of his fight and his victory might be displayed 'for ever'".

At the end of his life Lever quarrelled with nature and with the obstinacy of Scottish crofters. He attempted to bring prosperity to Lewis and Harris in the Outer Hebrides. The inhabitants did not want prosperity; they wanted land. Lever's schemes came to nothing. All that remained of them was that his firm acquired Macfisheries, along with Wall's sausages and ice-cream. He was a Liberal member of Parliament from 1906 to 1910 and propounded such enlightened ideas as old age pensions and a graduated income tax. But he made little impact on the political world and his only practical contribution was £5,000 to Lloyd George's Land [illegible] Somehow his wealth [illegible] into a baronet, then into Baron Leverhulme of Bolton-le-Moors and finally into Viscount Leverhulme of the Western Isles. His wife was Elizabeth Hulme and the College of Heralds objected to the running together of the names of husband and wife. Scottish purists also objected to Leverhulme's claim to be "Lord of the Isles". In both cases Leverhulme got his way.

Leverhulme was a man of enormous energy, for ever in pursuit of some new empire, and a benevolent employer who resented any opposition or criticism. He was cantankerous from the first and became increasingly cantankerous as time went on. Industrial Lancashire produced many men of his type, though of course not all of them became millionaires. After all the turmoil and uproar Leverhulme leaves an impression of spluttering nothingness.

behaviour on this occasion, so uncharacteristic, was overwhelming. *Item*. The intimation that, professionally, our relationship was a one-way street is as untrue as it is contemptible. This is not to deny the considerable help the one-time Official Naval Historian had given me on specific points (and in the case of the Jutland volume the loan of documents) in years gone by. Indeed, I know of no historian, living or dead, who, allowing for an occasional aberration, has been so generous with his time and papers to scholars young and old, British and foreign. If for this reason alone, and despite everything, I wish him well.

ARTHUR MARDER.
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Harry Wolfson

Sir,—I am not exactly sure what it was in my discussion of Harry Wolfson which disappointed Elizabeth Brown (Letters, April 9); much of what she writes is in no contradiction with what I wrote in my review. But on one point we certainly do differ. I did not "exaggerate the influence of Wolfson's Judaism on his research"—on the contrary, I minimized it. As I have tried to show elsewhere (*Commentary*, April 1976), Wolfson's reconstruction of the history of philosophy was at bottom a reassessment of the Jewish stake in Western intellectual life. It was hardly a coincidence that Wolfson's "chief heroes", "the alpha and omega of the period he made his own", were Jews; it has, too, apparently escaped Ms Brown's notice that among the languages of medieval philosophy Wolfson held Hebrew to be dominant. Indeed, the weaknesses of his work are often traceable to the tenacity with which he clung to his extra-scholarly intentions.

Our difference, however, is over more than the specific case of Harry Wolfson. To my mind Ms Brown is being extraordinarily simplistic about objectivity in humanistic research. Nobody "simply chooses" a life's work, and, contrary to Wolfson's own words, nobody leaves their beliefs at the classroom door. The writings of Wolfson's youth and the sufferings of his last years are compelling evidence of the intensely Jewish involvements of his scholarly endeavours. Ms Brown takes his caveats with surprising literalness. Wolfson, however, protested too much. The *Wertfreiheit* of which he often boasted was much more than methodological pride; it was also, and movingly, a reflection of his own ambivalence towards the Jewish tradition he adored but could not completely honour. Where commitments are most fervently disavowed, there they are most emphatically in play.

LEON WIESELTIER.

Freud and Cocaine

Sir,—I waited for someone else to comment on Matthew Hodgart's remarks about Freud in his review (March 19) of George Andrews and David Solomon's book *The Coca Leaf and the Cocaine Papers*. Professor Hodgart's account of Freud's involvement with cocaine is so inaccurate that one cannot let it stand uncorrected. Freud in *Autobiographical Study* (page 24) gives his own account of how he only just missed the discovery of local anaesthesia by cocaine. A fuller account can be found in Ernest Jones's *Sigmund Freud*, Volume 1, Chapter 6, "The Cocaine Episode".

ADEL SCHOTTLANDER.
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'The Psychology of Hardy's Novels'

Sir,—I should rather impute to Mary Jacobus (April 2) the knavery of reviewing a book she has not read, than the folly of thinking that the point of my book *The Psychology of Hardy's Novels* was to make correlations between Hardy's characterization and the work of psychologists like Sheldon and Kretschmer. Both passages she cites are strictly incidental to the main purpose of the book, which concerns Hardy's artistic use of an elaborate system of psychological types developed partly from his experience of people and partly from his experience of the world's literature. The contention of my book is that the psychological categories into which his characters so regularly fall amount themselves to a system of motifs which simply cannot be ignored—though *it largely* has been—in the analysis of Hardy's novels as works of art. You might as well say that Caroline Spurgeon's description of Shakespeare's image-patterns is irrelevant to what he "wanted to say", as to assert that such a consistent and form-conferring pattern as I have tried to show exists in Hardy's psychological analysis is "eccentrically irrelevant" to his purposes.

But I touch on a larger issue. The work of art is manifest intention: what Hardy wanted to say is what he said. J. T. Laird's book *The Shaping of Tess of the d'Urbervilles* is a painstaking piece of research in some field or other. But whatever area it belongs to, it is emphatically not literary criticism. From a consideration of the previous versions, alterations, and changes of mind lying in the wake of a finished work of art, nothing whatever can be learnt about the effect, reality or status of the work itself. How are we to react when we are told that Joyce once had Molly say "No" at the end of Ulysses, instead of "Yes"? J. T. Laird may have contributed something to that vague study known as The Creative Process, but he has, I submit, added nothing whatever to our understanding of *Tess of the d'Urbervilles*. Yet so modish is the game—a misguided application of that genuine form of literary scholarship which seeks to establish the proper form of a doubtful text (what the writer "wanted to say" indeed)—that a reviewer in the *TLS* can deal at length with a book which hardly treats of a literary text at all, and dismiss in a few careless sentences a book which is a textual description of a major oeuvre. If I am right in my analysis of Hardy, then an important difference has been made, because a hitherto unnoticed (or largely so) formal pattern has been picked out. If I am wrong, the book is indeed boloney—but a different sort of boloney from that imputed to it by Ms Jacobus. Let us at least be damned for the right boloney.

GEOFFREY THURLEY.
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The expert trade

By Eric Korn

KENNETH GREGORY (Editor):
The First Cuckoo
Letters to "The Times" 1900-1975
350pp. Times Books/George Allen and Unwin. £4.50.

Correspondents of *The Times* — to say nothing of would-be correspondents, who outnumber the successful as the Midianites did the forces of Gideon—will be entranced by *The First Cuckoo: Letters to "The Times" 1900-1975*, chosen, annotated and introduced by Kenneth Gregory, and further introduced by Bernard Levin, who discusses entertainingly celebrated letters he has written and received. The book contains some 250 letters, ranging from Bernard Berenson's 1,177 meticulously chosen words on Italian art forgers to Mr Albert Gomes's eleven on the desirability of arranging a royal matrimonial alliance with some sheikh to safeguard and rebuild our depleted petroleum stockpiles. This makes a mean cost of 1.8p per letter, while the current cost of the newspaper is some 0.6p per letter, for which one gets the crossword, agony column, news, etc, thrown in as well. Moreover, *The Times* serves also for nesting kittens (A. H. Walker), wrapping old Turkish firearms (N. D. J. Lane), although not for firelighting (P. Allison; but *others disagree*). The economic argument is perhaps unsound: a reader who sought to exclude the editorial middleman would need to thresh through (as Kenneth Gregory has done) 300,000 letters, a chore that would threaten the sight or the sanity of lesser men.

The chronological distribution of the letters is not uniform, there being a surplus of letters from the 1950s and 1960s, while the 1920s are seriously underrepresented, which is a pity. About one-third of the letters are from those who might loosely be described as eminent: only a disappointingly small number are from eccentrics, clowns and buffoons. An editorial whim excludes all pseudonymous letters (which The Times used to permit) on the grounds of "their inherent modesty, an estimable quality quite out of place here". But *surely to* replace one's natural obscurity by a factitious enigma argues not self-effacingness but a monstrous self-regard.

Certain themes recur. The commonest manner is that of one obliged, against his better nature, to report on the shortcomings of another; indulgently if the other is some small member of the British fauna, or the climate, but in a tone of passionate mortification if the delinquent is a human being in some lower station of life. "The South-Eastern Railway Company seems to devise every possible means of keeping people from travelling" (1910) and "Our postman is sitting as a J.P. *Tempora Mutantur*" are but two specimens among a multitude.

Naturally, a large number of letters handle that ever-interesting topic, inflation. We learn that a cottage cost a thousand pounds in 1920 (it seemed exorbitant at the time and idle bricklayers were blamed), that 4lb of cheese was 8d in 1913, and that *The Times* itself cost but a penny in 1914. The most staggering bargain is noted by Mr John Masefield in the course of a singularly well-informed letter on the White Slave Trade: "The procureur dresses the girl in good clothes, and sends or takes her to the Continent as a first-class passenger. He can afford a lavish expenditure. A young English girl will fetch £50." *Eheu, fugaces*. . . .

Lapses in language ignite the fiercest wrath, and evoke the greatest innovatory zeal. A professor of English literature at Birmingham deplores the "monstrous solecism" "electrocute" (for "electrocide"); Julian Huxley denounces "rhinoceri", proffering rhinoe in their place ("I would plead for hippoe and, with a certain diffidence, for chimps"); Logan Pearsall Smith wants to replace "anti-cyclone" with the less combative "halcyon". The etymology of "googly" and "Pakistan" is settled, authoritatively. Here especially it seems a pity that Mr Gregory never gives a correspondence in its entirely, limiting himself to one or two letters on any topic, for innocent inquiries as to the origin of "spiv" or "skive" are sure to produce a dozen conflicting explanations, each magisterially self-assured.

In the absence of a more formally appointed body, *Times* readers constitute themselves an Academy, dedicated to resisting, or at least deploring, any changes in pronunciation. But what should (hopefully) have been the last word on phonetic rules was written forty years ago by G.B.S., then chairman of the BBC Advisory Committee on Spoken English (he also had a fine letter on hats at the opera in 1905):

1. All the members of the committee speak presentably; that is, they are all eligible, as far as their speech is concerned, for the judicial bench, the cathedral pulpit, or the throne.
2. No two of them pronounce the same word in the English language alike.
3. They are quite frequently obliged to decide unanimously in favour of a pronunciation which they would rather die than use themselves in their private lives.

Most notable is the fluency and enthusiasm with which pundits discuss subjects of which they have no special knowledge, and frequently none at all. The sturdy oak of British amateurism, the glorious tradition of Jutland and the R-101, flowers abundantly in these pages, with contributions on the body-line theory by A. A. Milne, on skiing by Field Marshal Montgomery, a sighting of the pied wagtail by Neville Chamberlain, and a revolutionary new range-finder for riflemen, proposed by Sir Arthur Conan Doyle. It is refreshing by contrast to read P. G. Wodehouse on a topic where he has special, nay unique, competence:

> Your correspondent Mr John Hayward is to a great extent right in his statement that Bertie Wooster has a receding chin. . . . On the other hand, everything is relative. Compared with Sir Roderick Glossop, Tuppy Glossop, old Pop Stoker, Mr Blumenfeld and even Jeeves, Bertie is undoubtedly opisthognathous. But go to the Drones and observe him in company of Freddie Widgeon, Catsmeat Potter-Pirbright, and—particularly—of Augustus Fink-Nottle, and his chin will seem to stick out like the ram of a battleship.

A few miscellaneous records may be briefly noted:

Most favoured correspondent: a few (including Shaw, Galsworthy, Henry Williamson) rate two letters; A. P. Herbert has the unique accolade of three, including an ill-humoured attempt to abolish socialism by mockery—"so long as we treat this mongrel, Continental, lunatic drivel as if it were the utterance of reasonable Englishmen, no doubt it will continue to delude the poor".

Least refutable superlatives. "the baldest, richest, effetest House of Commons we ever had" (Admiral of the Fleet Lord Fisher, 1920).

Most spavined syntax: "boys are allowed to 'go easy' at the cost of gathering bitter fruits by the man of whom the boy is father" (Henry A. Hall, 1905, writing as "one who loves that finest of *matériel*, the English boy").

Best anecdote: Bertrand Russell and the cab-driver, by T. S. Eliot, OM, who also wins the Canute Cup for opposing the spread of television.

Most indefatigable facetiousness: Sir John Squire, proposing a name for the Loch Ness Monster (1933).

Most apocalyptic: "Britain is faced with the biggest catastrophe in her long and glorious history. This is due to the application of wrong principles of Government. May I ask all bishops, priests and deacons to re-read Article XXXVIII . . ." (Sir Waldron Smithers, 1947, defending the principle of private property).

Most unprovoked display of learning: the original Greek verses appended to a letter on the Abyssinian war by Arnold Toynbee.

Most liable to induce feelings akin to those that overcame stout Cortes: Mr John Christie on left-handed herrings (1951).

Some omissions should also be noted: Sir Almroth Wright's misogynous outpouring of 1913 is referred to, but should have been printed in its odious entirety, to counterbalance the informed liberal benignity of the letters from Shaw, Wells, Galsworthy and Zangwill. Above all, however, I miss the pair of letters published during the great Europe debate. One said—I quote from a retiform memory: "Taking one thing with another and relying on our vast experience of economic mechanisms, we the undersigned are deeply convinced that the benefits of EEC membership far outweigh the penalties." The other letter said the same except that the words "benefits" and "penalties" were transposed. Each was signed by seventy (or perhaps 153 or 666) academics of, by all external indications, equal eminence and identical infallibility. It was the final word on the EEC, on economics, on expertise in general, and on letters to the editor.

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The way of the storyteller

By P. J. Vatikiotis

Modern Arabic Short Stories
Selected and translated by Denys Johnson-Davies
185pp. Heinemann. Paperback, £1.50

TEWFIK AL-HAKIM:
Fate of a Cockroach
Four Plays of Freedom
184pp. Heinemann. Paperback, £1.40.

NAGUIB MAHFOUZ:
Midaq Alley
Translated by Trevor Le Gassick
246pp. Heinemann. Paperback, £1.50.

TAYEB SALIH:
Season of Migration to the North
Translated by Denys Johnson-Davies
169pp. Heinemann. Paperback, £1.30.

R. C. OSTLE (Editor):
Studies in Modern Arabic Literature
202pp. Warminster, Wilts: Aris and Phillips. £7.50 (paperback, £4.95).

Fictional literature has had no place in Islamic society until the past fifty years. Islamic theologians had previously been opposed even to the fictional narrative of the maqama, developed in the tenth to twelfth centuries as a form of story read aloud to an audience in rhymed prose about the adventures of some unscrupulous, witty hero or other. Lacking form and structure and encumbered by a difficult style, the maqama was not really a work of art. Popular literature in the form of historical romances, love stories and allegories however abounded. But the fact remains that with the notable exception of poetry, the traditional form of Arabic literary expression, a classical literature failed to develop.

Yet today the short story is the most popular form of Arabic fictional literature. It is most developed in Egypt, and it is the Egyptians who have consistently exhibited a special talent among Arabic-speakers for fiction. They have managed, particularly in the past twenty years, to develop the short story, novel and drama to a fairly high artistic standard, despite the suspicion by the religious establishment that fiction is corrupt because it deals with love and sex, man's desires, weaknesses, fears and torments, all of them areas of life that are inappropriate for public revelation, let alone discussion; not to mention antagonism to it for being of infidel—foreign—provenance.

Partly because they have had one of the longest cultural and intellectual connections with the West, it is the Egyptians who have given form and structure to a story-telling as an Arab literary art. Three of the twenty *Modern Arabic Short Stories* selected and translated on the whole admirably and sensitively by Denys Johnson-Davies, ten are by Egyptian writers, three by Syrians, two by Iraqis, two by Palestinians, two by Lebanese and one by a Sudanese. The selection is fairly representative of the modern Arabic short story. Three generations of writers are represented, including one woman, one of whom, Lailia Baalabaki, caused a stir some years ago with her novel of protest against convention, *I Live*. Also included are veteran dramatist Tewfik al-Hakim the doyen of Egyptian literateurs, the sensitive craftsman Yahya Hakki of the same older generation, and the truly gifted Yusuf Idris, who, in 1954 established the realist school of short-story writers with his first collection, *Arakhsas Layali*.

The first piece in *Modern Arabic Short Stories*, Yusuf Idris's "Farahat's Republic", is about a police station sergeant who has to deal with the petty quarrels, misdemeanours and minor crimes of a poorer class neighbourhood in the city. In desperation he dreams of an ideal "republic" that will cure his ills as well as those of his destitute wards and the rest of humanity. He dreams of a cooperative, equitable, peaceful—and modern—society, but is shackled to the reality of the constant stream of plaintiffs, complainants and vagrants coming into his office whose view of life seems to be "the long and short of it is that we're all destined for affliction and grief just as our ancestors were . . .".

The story has a unity of scene, a coherence of description and characterization as well as human movement. But the dialogue is more dramatic than is normal for a short story. It seems that Idris himself was then subconsciously writing for the theatre, as he later turned his story into a one-act play.

The themes of rural peasant values, fate, superstition, life and death, women, are portrayed in Sharouni's "The Man and the Farm", Shukri Ayyad's "Sundown" al-Hakim's "Miracles for Sale", all of them by Egyptian writers. The desolation and tragedy of life in the poor quarters of Cairo are delicately portrayed in Hakki's "Mother of the Destitute", fear and hope for the future in Diab's "A House for My Children". The security and comfort of tradition and continuity as opposed to the change of modernity—a cry to make time stop—and the waste of well-worn, warmly familiar things to make way for new ones is poignantly aired by Tayeb Salih in "The Doum Tree of Wad Hamid". The search for God in a godless age of science and technology is the theme of Naguib Mahfouz's "Zaabelawi", a character one meets again in the guise of "Gebelawi" in the writer's frightening allegorical novel *Awlad Haritna* (1959). The selection combines stories of local colour with those whose themes are more universal.

The four plays by Tewfik al-Hakim, written in the 1960s and selected by Denys Johnson-Davies, are on themes of the struggle for life, a fair and equitable society against a chaotic or anarchic one, the rule of law as opposed to the use of force. What Louis Awad is to Egyptian literary and cultural history, al-Hakim is to Egyptian drama. His themes have been consistently Egyptian and at one time he was widely considered as the leader of a Pharaonism movement in the Egyptian national revival. His novel *Return of the Soul*, about the Egyptian national uprising of 1919, and his famous four-act play, *Dwellers of the Cave*, both published in 1933, constituted a breakthrough in the use of classical Arabic as a dramatic language. Both dealt with nationalist themes: the resurrection of the Egyptian national spirit. Since that time al-Hakim's writings have been consistently political.

Even in these four translated pieces one can see that al-Hakim's plays are still better read than acted, and Louis Awad's icy remark, "He lost something which he never truly had, namely, spontaneity and the warmth of life", is apt. Yet reading about Adil's admiration for the untiring efforts of the cockroach to climb up the side of the bath panel is riveting. The cockroach's struggle for freedom and life makes a deep impression on Adil. But is there a more subtle symbolism in the cockroach's realization that it must by all means avoid falling on its back because that is the end as the ants would then take over? Is to allow oneself to become supine an abdication of freedom and life?

In "Song of Death", the clashes between traditional and modern values, illiteracy and ignorance, are forcefully portrayed in the story of a village vendetta. And in "The Sultan's Dilemma" one detects more subtle symbolic allusions to the nature of rule and government in the Egypt of the 1960s. "The politics of government have their procedures; the ruling of people has their methods", the Vizier tells the Cadi. The abuse of law, or false accusation, by those in authority are themes already familiar to readers of al-Hakim's works over the past forty years. Although the reading of these plays is at times compelling, one still finds much of the dialogue and construction rather contrived.

Naguib Mahfouz, the leading Egyptian and Arab novelist today, has produced the most professional novels of all about Cairo, its people and life. He portrays the changes that have occurred in the lives of the petit bourgeois Cairenes, highlighting the difference between one generation and another as these are influenced by new forces, ideas and events. With the publication of his famous trilogy in 1956-57 he established the Egyptian novel as a highly artistic literary form. His early novels were on specifically Egyptian historical themes, both as symbols of national aspirations and mirrors of his country's actual political condition. Immediately after the war he exploded into print with three major novels depicting the life, trials and tribulations of the poorer classes in the native quarters of Cairo.

Midaq Alley (1947) belongs to this period. It is on one level the story of one alley in the city and its inhabitants. On another level it portrays the tragic attraction of modernity for those who seek a means of escaping the oppressive destitution of life in the alley. Its structure really consists of a series of plots but with a central character, the alley's belle Hamida, who dreams of modern Cairo and better prospects only to end up in extreme degradation as a prostitute. In her desperate defiance of her traditional social milieu, Hamida is unconsciously willing to be trapped, because that for her represents adventure away from the filth and poverty symbolized in her lousy hair.

The dialogue is vital and spontaneous, using transposition from Cairene dialect or idiom to literary Arabic, which perhaps makes it in the end somewhat formalistic and unrealistic, forcing the writer on occasion to speak for his characters. But the tension is constant, the precise detail and meticulous description of foods, smells and the like absolutely superb. The pull of modernity does not relieve Hamida and the other characters of the alley from the tragedy of life and the conundrums of existence, familiar themes in Mahfouz's novels. But the very dilemma stresses the oppressiveness of an unjust order and the dissatisfaction with the present. It is interesting to note that the leading Arabic novelist today is least attentive to the Arab and Islamic past. Instead, he is thoroughly secular and Egyptian in his thinking, art and concerns, influenced mainly as he is by twentieth-century European fiction and his university education in philosophy and psychology. Trevor Le Gassick's translation is on the whole adequate, though in parts too literal and therefore sprinkled with awkward and quaint-sounding phrases.

The theme of *Season of Migration to the North* is common to much of Tayeb Salih's writing, namely the quest for roots in the warm intimacy of primary relations and loyalties. After several years in England, a brilliant student returns to his native village in the northern Sudan seeking the warmth of life in the tribe where "he is no more a feather in the wind, he is rather, like that palm tree, a creature that has roots and goals". Salih is telling us that "his mind has captured the essence of Western civilization but it has destroyed his heart"; that is why he can claim, "According to the standards of the industrial European world, we are poor peasants, but when I embrace my grandfather I feel rich, as if I am a note in the heartbeats of the universe." His construction in *Season of Migration to the North* is superb, his characterization crisp, economical and pulsating with life. As for the translation, it is Denys Johnson-Davies's best.

The publication of *Studies in Modern Arabic Literature* is a significant achievement in the English-speaking academic world. Carefully and intelligently edited by R. C. Ostle, it comprises papers presented in a colloquium held at the School of Oriental and African Studies, London, in July 1974, the first of its kind in an English university. Like all co-authored volumes, the quality of the contributions is uneven. Their topicality however cannot be ignored and their illustrative value regarding the development, problems and state of modern Arabic literature is great indeed. The questions of language, structure and form are all dealt with critically and with genuine understanding, so are the perennial issues of innovation versus tradition, social and political commitment among writers, and the role of letters, especially the theatre, in national life.

The fact that five of the thirteen papers are on poetry reflects not only the strength of its tradition in Arabic literature, but also the achievements of Arab poets in this century. M. M. Badawi's essay on Abdel Rahman Shukri, a complex, tormented figure, whose expressions of the dilemmas and anxieties of his generation early in this century were the reflections of a gloomy soul and often a hysterically desperate type, is profound. It is in a way clinical in its incisiveness and yet sympathetic—almost lyrical—in its attempt to portray a poet who was perhaps illogically ahead of his time with his peculiarly psychological concerns.

Although the editor's own contribution on the literary career of the poet Iliya Abu Madi and the poetry of the inter-war period surveys in part the *mahjar* poets (Arab émigré poets in America), he neatly alerts the reader to their influence on the romantic school in Egypt of the 1930s and underlines their difficult choice between subjective romantic poetry and the kind that "speaks for society". But he also refers to the disillusionment of these poets with the creative capacity of Islam—and even its relevance.

In discussing contemporary Arab poets, Salma Khadra al-Jayyusi uses the Arab rebels in Palestine as the framework within which to survey the new poetry of alienation from contemporary Arab existence and rejection of the Islamic tradition. It is a somewhat tortured piece which might profitably have been shorter. M. Abdel Halim's contribution is a professional piece of literary criticism on the Iraqi poet, al-Sayyab. Influenced by T. S. Eliot, Sayyab used not Islamic but local Babylonian and Syrian mythological imageries to depict the "waste land" of his society. Despite the intensity of despair, arising perhaps in part from his fatal illness (he died in 1964), Sayyab remained hopeful for his society's future. Though not rejecting the classical Islamic tradition altogether, Sayyab managed a creative innovation from the richness of the Christian and pre-Christian heritage of his locality. "Like men of true genius", Abdel Halim concludes, "he had the capacity for drawing richly upon and using a tradition without at the same time being bound by it."

Other important essays include Pierre Cachia on Egyptian popular ballads, Sabry Hafez on innovation in the short story, two pieces on Naguib Mahfouz, and three on the theatre.

Studies in Modern Arabic Literature is unique in contemporary Arabic scholarship in Britain. It reflects the quiet though imaginative efforts of teachers and scholars such as: M. M. Badawi of Oxford, P. Cachia in Edinburgh, R. C. Ostle and others in London, who are training a new generation of young English Arabic scholars and thus making the study of modern Arabic literature an important part of the study of Islam—and even its relevance.

To some degree, the rapid development of Arabic literature in the past thirty years would not have been possible if its direction had not been away from the weighty tradition and convention of the past. By their own admission most of the leading writers acquired or derived their technical apprenticeship by reading the great fiction of European writers. Some of them may even aver that modern Arabic literature is that which has been produced since the contact occurred between Western thought and the educated Arab. The admission however does not detract from the great accomplishment—and largely an Egyptian one at that—of creating a truly native artistic literary form.

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The art of intimacy

By John Blacking

LAURENCE PICKEN :
Folk Musical Instruments of Turkey
685pp. Oxford University Press. £38.

The Turkish contribution to the music of Western Europe was better known two centuries ago than it is today. Turkish music itself was deeply influenced by Islam and has much in common with Persian and Arabian music, but it developed a distinctive style that reflects the unique history and environment of the Turkish people. Turkish art-music reached a peak of refinement in the eighteenth century, but it was not this music that made an impact on Western Europe; nor was it their folk-music, which later attracted the attention of Béla Bartók and has influenced the folk-music of Greece, Bulgaria, Romania and Yugoslavia.

Turkish military bands came to Vienna, and their oboes, fifes and kettledrums were adopted by Austrian military bands in the 1740s, and later by Prussia, France and Britain. Subsequently, "Turkish music" became the accepted term for the noisy percussion instruments in the orchestra, the bass drum, the cymbals, and the triangle.

Paradoxically, the sounds that are most characteristic of original Turkish music are the opposite of those that the Turks bequeathed to Western Europe: they are essentially the sounds of chamber music, with an emphasis on stringed instruments, very diverse and unmilitary rhythmic patterns, and subtleties of melodic improvisation. Even the group singing, which is not found in Arabian or Persian art-music, has the quality of intimacy, rather than of stridency, which was what first appealed to the musical capital of Europe.

Some of the unique characteristics of Turkish art-music are the logical consequence of developments in musical craftsmanship. Changing socio-economic conditions, and especially urban and imperial growth, allowed the world of music and musicians the greater autonomy that made this possible. For example, the religious climate of the seventeenth century stimulated the emergence of formal composition much earlier than in Persia and the Arab world, and the patronage of Selim III (c. 1790-1810), who was himself a musician, had notable results. But an equally powerful influence on Turkish art-music has surely been the folk-music tradition, which reflects the social and cultural variety of the Turkish countryside.

The musical instruments of the Turkish folk tradition are the subject of Laurence Picken's very expensive book, but unfortunately the fruits of his unrivalled scholarship and twenty years of research in Turkey are addressed to a few specialists in organology, or Turkish music and folklore, and to museums and libraries with Turkish collections.

Dr Picken assumes familiarity with the social contexts, styles and sounds of Turkish music and with the modal system of the *makāms*, to which the Turks added their unique system of modulation. He assumes knowledge of the patterns and significance of regional variations in Turkish rural life, without which the distribution maps of instruments (which could more usefully have been printed together instead of scattered throughout the book) are of little value to the reader who seeks to understand relationships between musical instruments and the people who play them. Considering the price of the book, a tape-recording or accompanying record could surely have been included. Money could have been saved by using repeat signs for transcriptions, and the recordings would have given a better idea of the sounds of the music.

No concessions are made even to the average student of music who might be attracted by the title. The heading of the first chapter is "Idiophones", a technical term of organology and ethnomusicology that appears in few English dictionaries. It is only in the postscript, some 557 pages later, that Dr Picken presents a useful discussion of classification and explains the logic of the book. Following the ancient Indian tradition and the work of Mahillon, Hornbostel and Sachs, he lists the instruments under four headings, whose order was chosen to correspond with the "facts" of musical evolution: idiophones (e g, xylophones, cymbals, triangles), membranophones (e g, kettledrums), chordophones (e g, lutes), and aerophones (e g, flutes). Each instrument is discussed under the headings: "I Terminology, II Ergology and Technology, III Playing-technique and musical possibilities, IV Repertory, V Use, VI History and Distribution". These are the categories proposed by Erich Stockmann and Ernst Emsheimer for their series on European folk musical instruments.

The material is presented with meticulous attention to detail, but the coverage is uneven. Some of the descriptions of the history and manufacture of instruments are extensive, such as those for the long-necked bowl lute (*saz*), the shawm (*zurna*) and flutes with internal duct (recorder-type), for which a new nomenclature is proposed. But others rely on a second-hand account of an instrument that the author has not seen, or on descriptions of single specimens, so that it is not possible to gauge how significant the instruments are in the folk repertory.

Dr Picken introduces an important innovation by describing "the physico-acoustical properties of major groups of instruments", but he does not follow this up by devising the new or modified classification that an emphasis on the quality of sound and the means of production demands. Surprisingly, he does not even consider André Schaeffner's system of classification, which arose from a concern for the same aspects of musical instruments and a dissatisfaction with the ambiguities of the Hornbostel-Sachs system. He accepts the Hornbostel-Sachs classification on the grounds that "A complete statement of a classification of any kind has only one practical use: to permit the organization of a display of representative objects in space in a museum".

Dr Picken sets out to do this, and achieves his aim; but it is an aim that is hardly satisfactory. It may be adequate for a museum handbook of sound-producing devices, but not for a book of this kind on the *musical instruments* of a particular culture. The physico-acoustical properties of musical instruments are significant because they are links between nature and culture in music, between the materials of which the instruments are made and the musical concepts of their makers and users. Surely even a museum handbook concerned primarily with technology and material culture should explore the *relationships between* men, instruments, and the kinds of quality of sounds that they produce, rather than view the artifacts as things in themselves.

Dr Picken discusses the history and distribution of several Turkish instruments on a world basis, on the grounds that "the data relating to musical instruments" may "carry us far outside the territory of the modern Turkish state". Diffusion of traits is indeed too often ignored by anthropologists, but the evolution or degeneration of types of instrument must be studied in the social context of their use, and this information is often lacking.

The author does not always rule out the possibility of independent invention, but his decisions on whether or not to devote space to historical reconstructions seemed to depend more on the amount of evidence available outside Turkey rather than within it. Thus, of a toy board-zither, he writes:

> Without knowledge of the occurrence of this toy in countries adjoining Turkey, it is impossible to decide whether this is a neo-formation peculiar to Turkey or whether it is an ancient type preserved, in modified form, by children. (Mr Montagu tells me he made such a toy himself as a child.)

But in the case of toy tube-zithers, he discusses their origins, although their distribution in Turkey "is discontinuous".

> The tube-zithers of Turkey, the Balkans, and Hungary, might then be retrogressive stages, deriving from the raft-zither tradition of Africa rather than from Asian models. Against this view, it might be argued, however, that the cultural current bearing ancient Indian and Central Asian drums to the Haussa (for example) has travelled in a direction opposed to that of any hypothetical current bringing tube-zithers from Africa to Anatolia.

Such speculations may be correct, but if musical instruments are "utensils" and "functional extensions of human anatomy", or even "prestigious artefacts", the most relevant data may not be their shape and world distribution, so much as how they are used in Turkey, which groups and individuals use them, and what their users (and non-users) say about them. For example, it ought to be possible to decide whether or not the board-zither has been independently invented in Turkey, without research in adjoining countries. If Mr Montagu invented such a toy, there is a chance that some Turkish children might have done the same, and research *within* Turkey should provide an answer.

My objection to these speculations is on grounds of anthropological method and of economy: they ignore context and fail to demonstrate viable relationships between instruments and social groups, and they increase the cost of the book.

The book also includes much information which, although interesting in itself, does not relate to its title. There are nine pages, two tables, two maps, and two plates, devoted to forged and cast clapper bells, which are used almost exclusively as signal bells attached to animals. Similarly a toy spinning-top, the "walnut whirligigs", earns six pages and a plate that includes a similar toy from Hawaii; and a children's toy telephone is given four pages, as a "plucked drum", although the author states: "the toy has no musical use".

In defence of Dr Picken's methodology, though not of the price of the book, it may be said that he is entitled to include "sound-producing devices" that are clearly not used as musical instruments in Turkey, since they are used as instruments in other parts of the world, and may therefore be significant in the Turkish context as folklore parallels or survivals.

Furthermore, if one takes the view that music and musical instruments have a cumulative, evolutionary history, like the history of technology, it is possible to see all examples of sound-producing devices as steps forward, backward, or sideways in that evolutionary process. It was this view of music that inspired the Hornbostel-Sachs classification of musical instruments, but perhaps it tells us more about music and musical instruments as Hornbostel, Sachs, and other scholars have seen them than it does about many different ways in which people all over the world have thought about and used them.

It may be argued that such a classification is a necessary first step in ordering material for comparison. But can sound-producing devices in two different cultures be usefully compared if one is a musical instrument and the other is not? Do the systems of tuning instruments of ancient Greece and Babylonia necessarily have any relationship to contemporary folk tunings, simply because they sound the same? Folk musicians may arrive at the same product through entirely different processes, so that two phenomena that are similar on the surface could be incomparable. If, on the other hand, "folk" systems are presumed to have been influenced by "art" systems, and the Babylonian system of 1800 BC really is basic to later systems, why were Turkish art instruments not included in the study in place of the cowbells and toy telephones which the Turks themselves do not regard as musical instruments?

The whole system of classification used, and many of the discussions in the book, beg the questions: "What is a musical system in any given society? What is its relationship to other systems, social, economic, political, etc? How is it passed on from one generation to another, and by whom?"

These issues are of more general interest than a classified directory of sound-producing devices, and they are of particular concern to ethnomusicologists and anthropologists. Since some attention to them in a study of Turkish musical instruments would have secured a wider reading public, and perhaps reduced the price of the book, I am surprised that the publishers did not suggest that they should be incorporated in the single volume. Since they did not, I hope that they will invite Dr Picken to share with us his knowledge and experience in a second volume, which will bring the instruments alive in the context of Turkish society and Turkish concepts of music and classifications of instruments.

I have repeatedly drawn attention to the cost of this book, because I think its price is scandalous and could have been avoided with some imaginative reorganization of its contents. The publishers were right to accept responsibility for printing the products of Dr Picken's scholarship; but they were wrong to assume that its subject-matter was so esoteric that there was no point in persuading the author to address himself to a larger audience. There is a growing body of students of ethnomusicology and of people generally interested in folk and ethnic music, and good monographs on the behaviour of man as music-maker in different social and cultural contexts are badly needed—as books and tapes that can be bought for careful private study, rather than borrowed briefly on inter-library loan.

Finally, it need hardly be said that the book has been well printed with only a very few errors. Even so, several books mentioned in the text, some of them important, are omitted from the bibliography. They include Montagu and Burton 1971, Prynne 1954, Reiche 1970, Heywood 1967, Barnard 1973, Inan 1954, and Thureau-Dangin 1919. Also, there is no discography, and the binding of my copy began to fall apart before I had even finished reading it.

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The poetics of promotion

By M. M. Badawi

JAMAL EDDINE BENCHEIKH :
Poétique Arabe
Essai sur les voies d'une création
278pp. Paris : Anthropos.

Orientalist studies in Arabic literature were for a long time pursued almost in total isolation from contemporary European thinking about literature in general. Worthy and indefatigable scholars used to write more like antiquarians than people who were primarily concerned with literature and whose interest in foreign literature developed as a natural extension of their avid reading in creative writings in their own languages. The traditional conception of the orientalist as someone who had to learn about, and pose as authority on, all aspects of an oriental culture from philology and theology to history and architecture, did not allow the average orientalist to be even remotely acquainted with the latest major developments in literary criticism in his own culture, with the result that his writings had little impact outside the narrow circle of fellow orientalists.

Yet the situation has changed greatly in recent years, so that a book like J. A. Haywood's *Modern Arabic Literature* (1971), with its lack of critical rigour, not only has a strikingly old fashioned air about it, but is more than uneasily out of place in the present context of Arabic literary studies. The emergence of the *Journal of Arabic Literature* in 1970 (but conceived in the mid-1960s)—a journal which, unlike any other orientalist journal, specializes in the study of Arabic literature in the narrow sense of imaginative writing in prose and verse—is itself an expression of the change in attitude to Arabic literature and the growing emphasis on the aesthetic aspect of the subject. The ideal of the encyclopedic orientalist, which has proved impossible to attain, is now replaced by the more modest scholar who has more time to learn how to use the latest tools employed by the leading specialists in his own culture.

At the same time we have lately witnessed the development of linguistics and stylistics which claim a universal validity for their tools and methods of research. Hence the several structuralist studies in Arabic literature that have appeared in the past few years. The change is also partly due to the fact that among those who write critical studies on Arabic literature in European languages there is a growing number of sophisticated Arabs who seem to combine an intimate knowledge of Arabic literature with a mastery of the technique of modern Western literary criticism. One such Arab is no doubt the author of *Poétique Arabe: essai sur les voies d'une création.*

Jamal Eddine Bencheikh, an enthusiastic believer in *la nouvelle critique*, sets out to examine the cultural horizon of traditional Arab society through a study of its most typical production, namely medieval Arabic poetry. He begins by setting out the theoretical framework of his investigation with exemplary Gallic clarity. *In his view poetry*, far from being an "*épiphanie mystérieuse*", is a production subject to certain laws. He rejects the tradition which bestows an almost divinely inspired creative power upon the poet, from Pluto (the author of *Ion*) right down to Jacques Maritain, and sides with Etiemble who in his reaction against the symbolist heritage stresses that poets, like prose writers, are merely *fabricateurs*. What are those laws which govern the production of poetry and determine its modes of creation? M Bencheikh writes:

> Nous constatons ici que des contraintes collectives de tous ordres pèsent sur le poète. Sociales, elles lui imposent une condition et réglementent l'exercice de son métier. Littéraires, elles privilégient des genres, des registres thématiques, des règles prosodiques; linguistiques, elles mettent à sa disposition un instrument d'expression représentatif de cet état latent que définit le Gentil à partir d'une description saussurienne de la langue.

Structural analysis alone therefore will not be sufficient: it will leave out a considerable part of reality and in ignoring socio-cultural premises will not explain "le pourquoi de la création", for a literary work is a meeting place of "nécessité intrinsèque" and "contraintes sociales".

For his ideal period of study, the author chooses the first half of the third century of Islam (ninth century AD) and for his location he goes to Baghdad which was a true cultural metropolis at the time and therefore could serve as "un lieu privilégié d'observation", where the stable social order, coupled with the relative political calm that obtained *from the beginning of the reign of Ma'mun to the murder of Mutawakkil, facilitates* the task of observing the nature of cultural organization. The work he chooses to study against the background of their contemporary critical theorists and philologists is that of poets who flourished in the first half of the third century, such as Abu Tammam, Di'bil, and Buhturi.

In the second chapter, "Le Poète dans la cité", Bencheikh discusses the social factors which determine the poet's production, while the rest of the book, comprising eight chapters, is devoted to a detailed analysis of the literary "contraintes" or determinants. "Le Poète dans la cité," an attempt at writing a sociology of literature, provides a lucid and well-informed account of the Arab poet's relation to his society, showing the profound effect the search for patronage had upon the form of literary creation. The place of the poet in the socio-economic structure was that of a client eulogizing the rulers or more often refined bourgeois administrators, an individual who did not himself belong to a corporate body but whose chief endeavour was to ingratiate himself with the class in power, with a view to improving his own lot.

To this fact the author attributes not only the poet's identification with the powers that be, his lack of interest in the sufferings of the poor and his generally hostile attitude to popular revolutionary movements, but also his reluctance to envisage any stylistic change:

> Cela explique la surprenante fixation de la littérature arabe dans des formes perpétuées au long des siècles. Une expression littéraire nouvelle suppose un corps social différent qui la choisit et l'impose. On ne peut à la fois s'intégrer dans une organisation et rejeter la dépendance où l'on se place à son égard.

The organic relation which tied the pre-Islamic poet to his society as a *member of a tribe whose spokesman and defender he was*, has considerably weakened and been replaced by that of a client eulogizing, or acting as the boon companion of, a powerful family in a large city, a client who cannot afford to express, and indeed is sometimes obliged to compromise, his own personal beliefs and allegiances. At the same time, as Jahiz remarks, the poet has become less important than the orator, and the socio-political function of poetry has been taken over by the newly developed prose of the historian, the theologian and dogmatic apologist. This demotion of the poet from the position of spokesman to that of virtual beggar, despite the great riches some poets managed to acquire, meant that his art is reduced to "un exercice de pure distraction, d'autant plus discrédité qu'il est vénal".

In his attempt to reconstruct the poetic creative process, M Bencheikh proceeds logically by describing how the poet's mind was formed, drawing upon early authorities such as Jahiz and Ibn Qutaiba. Knowledge of the Koran was of course a sine qua non: it "fournit un fonds lexical inépuisable, fixe une stylistique, constitue un univers métaphorique, offre des formules; bref, il érige les structures mentales et détermine les modes de pensée dont le poète ne se départira plus". Apart from traditional Islamic sciences, taught at mosques, the most important thing a poet had to acquire was *riwaya*: the ability to learn by heart a vast quantity of poems which induced in him a poetic attitude to the world and peopled his imagination with a variety of idioms and expressions to suit every possible conventional theme, a language unrelated to the reality actually lived by the poet.

Using Roland Barthes's distinction between style and art, Bencheikh observes that the training of the medieval Arab poet, which was encouraged by critics and philologists alike, tended to make it difficult for him to choose "la solitude du style" which, says Barthes, "se situe hors de l'art, c'est-à-dire hors du pacte qui lie l'écrivain à la société", and drove him to prefer instead the security of "art", the stability of a commonly accepted idiom. Then follows a detailed discussion, *based on statistical analysis, of the conventions of this "art", relating to the structure of the poem (qasida), and of rhyme, metre* and rhythm.

Poétique Arabe is ambitious in its aims and has a clearly argued thesis and an impressively comprehensive approach. It is rich in insights and suggestive remarks. For instance, Bencheikh's explanation of the rise of *badi'*: "l'invention ne pouvant plus s'exercer dans le domaine des registres et des thèmes, elle s'est développée dans celui des nuances, des figures et des formes verbales", and his remarks on the role of *badi'* in the structuring of the poet's utterance and the organization of his thoughts, indeed in the structure of the whole poem, are most perceptive. The whole discussion of the general question of the structure of the *qasida* is admirable.

Bencheikh dismisses the charge of absence of structural design, quoting the arguments of Ibn Tabatiba, showing that in the mind of its creator the *qasida* is not conceived as an accumulation of autonomous and juxtaposed "projects", but as a progression of successive stages. He explodes the myth of the absolute independence or autonomy of the single verse in a *qasida*, which cannot be proved even on the

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syntactic level. In this his position is similar to that of many contemporary scholars, both Arab and Western (although he does not say it). But he goes farther than some in pointing out that the poet has at his disposal several means of integrating the structure of his poem which he can employ all at once, ranging from themes, rhetorical devices, syntactic or semantic parallelism, to monorhyme and metre.

Which of the two elements, rhyme or metre, a poet chooses first in the act of composition seems to me to be a question of no great consequence, even if it were possible to answer it. But the author's discussion of metre and rhythm, again based upon statistical evidence, is both useful and sensitive: here he disposes of two fallacies which should have disappeared long ago: the assumption that each metre expresses a certain emotion peculiar to it, and the assumption that there is a necessary relation between metre and theme, be it panegyric, love or satire. There is a subtle analysis of the effect of monorhyme upon the poet's creation, and an intelligent and sensitive account of the dominance of the element of sound in Arabic poetry generally. He thinks that the convention of describing desert landscape or wine without experiencing either denotes a purely *linguistic* nostalgia. Admittedly, M Bencheikh should perhaps have considered related phenomena in Western literature such as the persistence of the "pastoral". Nevertheless, he may have a point lending some justification to the feeling that the Arab imagination tends to be "verbal". After all, it is not without significance that according to the Muslim Arab the miraculous aspect of the Koran lies precisely in its language.

Yet *Poétique Arabe* suffers from some serious limitations. In the first place the author draws too sharp a distinction between what he calls "official" production, namely panegyrics, elegy and satire, which is more elaborate and abundant, and a second type of poetry, which is more spontaneous and personal, such as is found in love poems and wine songs. Apart from the fact that the distinction is not always clear (where can we draw the line between the "official" and the "personal" in Mutanabbi's famous satire on Kafur?), the author proceeds to discuss Arabic poetry of the period as if it was all or chiefly "official" and his remarks on this type of poetry are, in the course of the book, gradually and surreptitiously made to apply not only to both types, but in fact to the whole of Arabic poetry till the twentieth century. We therefore get such sweeping statements as this in the conclusion:

"Dans tous les domaines, être poète, c'est vivre la vie du nous et non d'un je, . . . Seul le commun est préhisible." How can anyone possibly take such remarks to be an adequate description of the work of al-Ma'arri or of Sufi poets and even of scores of official poets in their less official moments?

Likewise, M Bencheikh greatly exaggerates when he makes capital out of the lowly state of poets in the metropolis. In Elizabethan England actors were regarded as vagabonds unless they had patrons to protect them; yet Shakespeare took a serious view of his own art. To conclude that because Mutawakkil did not treat his panegyrists with sufficient respect, the poet's art was reduced to "un exercice de pure distraction" is a false inference. How often did Mutanabbi, later on, speak about his art in terms that would make the most conceited modern Western poet blush, even making allowance for the Arab convention of boastfulness? That apart, M Bencheikh is on the whole most enlightening on the historical side, on matters such as what attitudes and expectations the medieval poet and his audience had in common, or what they both prized in a poem. But the author's stance remains a historical one; out of choice he suspends his aesthetic judgment. This is a serious limitation, for the reader is not told whether or not this poetry has any relevance to us now, or has any significance other than the obvious historical one.

Similarly in his anxiety to limit himself to objective or scientific criticism, his observations are generally confined to the purely external or technical aspects of poetry, although he realizes that "la technicité n'épuise pas la poésie". His analysis of individual poems is disappointing, compared with the best examples of practical criticism in Andras Hamori's book, *On the Art of Medieval Arabic Literature* (1973).

In *la nouvelle critique*, the study of themes is condemned in terms reminiscent of those in which the study of character was received in Shakespearean criticism of the 1930s and 1940s (although Bencheikh himself had in the past written such a study on Abu Nuwas). But perhaps the deeper type of criticism will be provided in the sequel volume to the present work which, we are told, will be "consacré à l'univers métaphorique des poètes du IIIe siècle". We may be told there more about the poets' vision of the world and their attitude to women and nature, topics alluded to here only in passing.

Finally, the author's position is too deterministic. No doubt it would be absurd to maintain that socio-economic considerations had no effect upon the attitude and style of Arab poets. But to say that a change from the monorhyme would have involved a "reversal of the conditions of (poetic) creation and the questioning of the organization of the whole of society" is perhaps going too far. Did the emergence of strophic poetry in Muslim Spain constitute such a radical cultural revolution? Bencheikh fails to explain why these poets who did not seek any material profit, such as the class of secretaries, could not liberate themselves from the dominant poetic conventions.

Indeed he claims that the twentieth-century Egyptian poet Shauqi (who obviously lived under different conditions, and who knew French well and studied for some time in France, and wrote the first serious Arabic poetic drama) had the same conception of poetry, and maintains as late as 1957 another Egyptian poet Aqqad (who also obviously belonged to an entirely different socio-economic and political order) still regarded himself as much of "un gardien de rites" as the medieval Arab poets. Even assuming that Shauqi and Aqqad had the same medieval conception of poetry, which is incorrect, doesn't this show that the question is more than one of socio-economics?

The dominance of conventions in Arabic poetry is a subject too complex and too tantalizing to be reduced to a matter of socio-economics. Indeed a cursory look at pre-Islamic poetry will show how closely a tribal society, where the poet exercised a different social function, poetic conventions had established themselves. This is not intended to belittle the value of Bencheikh's fresh treatment, which, among other things, inspires the reader to ask fundamental questions about the Arab poetic heritage.

And what of Etiemble's assertion that the poet is a "fabricateur"? Some of the poetry which Bencheikh labels as "official" will support Etiemble's thesis, and most certainly so will the main bulk of medieval Arabic critical theory which regards the poet as a craftsman, a jeweller whose medium is words. But that is another story.

The way of the twelve

By Julian Baldick

'ALLAMAH SAYYID MUHAMMAD HUSAYN TABATABA'I: Shi'ite Islam
Translated, edited and introduced by Seyyed Hossein Nasr.
253pp. George Allen and Unwin. £6.50.

In his introduction, Seyyed Hossein Nasr, Director of the Imperial Iranian Academy of Philosophy, tells us that 'Allamah Tabatabai was invited to write it in order to give the Western public an account of Shi'ism (the branch of Islam which distinguishes itself by its veneration of the Prophet's successors in his family, the "Imams") from a traditionally Shi'ite point of view. Given the extreme reluctance of Shi'ites to divulge the secrets of their religion to outsiders, it is difficult to see how the idea of this invitation could have met with much success, and one might expect that the reader would be duly warned. One also wishes that the circumstances had provided some better method of introducing to the West so outstanding an exponent of Persian mystical philosophy as 'Allamah Tabatabai', instead of putting him in the awkward position of having to supply us with the bare bones of Shi'ite religious history, dogmatic theology and apologetics, which are unlikely to show him or his religion at their best.

For although Professor Nasr's introduction and the work itself repeatedly stress that Shi'ism has esoteric aspects, and mystical elements, we are given very little indication of what these might be, and even that is disappointingly vague. Without information about the psychological foundations of Shi'ism, the account which the book presents of early Islamic history as seen from the Shi'ite standpoint, and its exposition of the problems of the Divine attributes, causality and free will, are necessarily very dry reading. Since the author was obviously (and understandably) unwilling to tell us much about the essence of Shi'ism, this intimate relationship between the believer and his Imam, there was not much point in asking him to write a book of which the most interesting passages would have to be the lacunae. The work includes short biographies of the twelve Imams recognized by the majority of Shi'ites; but the reader would probably prefer to know that the author, like elsewhere, beat quoted as avoiding the identification of the believer with the Imam in mystical experience.

We are also told in the introduction that the editor has collaborated with the author during the preparation of the translation. When this is compared with the Persian text (*Shi'ah dar Islam*, Tehran, 1969), certain divergences are indeed observable. The translator seems to have been caused some embarrassment by the author's habit of calling the conduct of the first Imam (Ali, the Prophet's cousin and son-in-law) "revolutionary". His efforts to dilute this produce some interesting changes in the text. Similar adaptations take place when the translator tries to tone down the passages which express the author's violent hostility to the appearance of monarchy in early Islam. Thus when the text says that the rule of the family of Marwan (684-750 AD) "brought into existence a dark and sinister time for Islam and the Muslims, when in the Islamic community there governed just a despotic Arab empire on which had been put the name of an Islamic caliphate", the translation (pages 59-60) says that it

> was successful politically but from the point of view of purely religious values it fell short of Islamic ideals and practices. Islamic society was dominated by the Arab element alone and non-Arabs were subordinated to the Arabs. In fact a strong Arab empire was created which gave itself the name of an Islamic caliphate.

Another adaptation of the Persian text can be observed when Professor Nasr endeavours (page 113) to alter the author's presentation of 'Ali as the only Companion of the Prophet of whose mystical utterances we can be certain. Thus he substitutes "particularly" for "alone" and changes "since a great deal of material" to "since it is information". This is more in line with Professor Nasr's attempt, expressed elsewhere, to present Sufism, the mystical tradition of Islamic mysticism, as having been founded by the Prophet and communicated by him to a few of his choice Companions.

A passage that follows (pages 114-5), emphasizing the links between Sufism and Shi'ism, is not found in the Persian text, which here gives no such emphasis, and its contents bear a certain similarity to those of Professor Nasr's writings in this field; one assumes that the author has added it at the translator's prompting, or had suppressed it in the Persian edition. Of course, one has no reason to doubt that all adaptations found in the translation are made with the author's consent; but some of the work's original spontaneity would appear to have been lost in the process.

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By Simon Digby

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"Despotism appears in its most engaging form under the Imperial house of Timur", wrote their eighteenth-century Scottish historian Alexander Dow. He paid tribute to "the uncommon abilities of most of the princes, with the mild and humane character of all". He was referring to the line of six "Great Mughals", from Babur, who conquered northern India in 1526, to his great-great-great-grandson Awrangzeb who died, close to ninety years old and still campaigning, in 1707. Each of these six rulers were men of high civilized attainments; the fine arts of their courts reflected their individual tastes to a remarkable degree.

Owing to the vicissitudes of Babur's son Humayun, who reigned from 1530 to 1540 and from 1555 to 1556, nothing of the earliest phase of Mughal painting survives. The visible line of development starts with the work of two painters whom Humayun recruited as a result of his brief visit to the court of Shah Tahmasp of Iran in 1544. Two paintings in this exhibition may be attributed to the period of Humayun's rule in Kabul before the reconquest—a large, much damaged scene of the assembled princes of the House of Timur (possibly the first commission of a new employer?) and a "youthful scholar" of considerable charm.

After the reconquest of Delhi and early in Akbar's reign (1556-1605) a royal atelier of painters was recruited and trained under the Persian masters. Many of these were Hindus and brought with them idioms from the vigorous (but unfortunately ill-preserved) vernacular styles of northern India. The flowering of the new school was in the production of 1,400 large paintings on cloth illustrating the *Hamza-nama* (Geste of Amir Hamza), of which less than 200 survive and ten are on view. The *Hamza-nama* is an astonishing work to have occasioned one of the world's great series of illustrations, an interminable and consistently banal narrative—on the level of the *Boy's Own Paper* or Batman—of swashbuckling boy-heroes slaying the baddies and the dragons and winning the princesses and the fairies. The commission evidently reflects the youthful taste of the emperor Akbar, who would grow into a vigorous and fast-moving military leader even by the standards of his family. In these paintings, often in ruinous condition, sweeping compositions of violent action around outsize main figures are set against a serene background of lovely detail in the Persian miniature tradition; the effect is to give a compelling urgency to a world of fantasy. In their way the *Hamza-nama* pages were never again equalled in Mughal painting.

In the 1570s European paintings and engravings began to reach the Mughal court, adding a final ingredient to the stylistic brew. They were studied and copied; this led to the enhanced observation of realistic detail which sets Mughal painting apart from the traditions in which it was grounded. The results are seen in manuscripts from the last quarter century of Akbar's reign: outstanding among them are copies of his own official chronicle and his grandfather's autobiography. The capacity for rendering violent action is carried over from the Hamza-nama, resulting in an unrivalled series of realistic depictions, within the spatial conventions followed by Mughal artists, of the drama of oriental monarchy on the battles and sieges, the fort-building, the celebrations and the royal hunts.

The tastes of Akbar's wine-bibbing son Jahangir, who "seldom took the field", were more sedate (except when he went hunting). Surviving illustrations to his memoirs mostly show stately and static occasions of royal magnificence. It has not been possible to represent adequately in this exhibition a group of depictions of his own mythopoeic allegories of his kingly role. Individual portraiture attained great accuracy and refinement, while the activities of his best painters were directed by his passion for rare flowers, birds and beasts. In Shahjahan's reign (1628-1658) Mughal painting declines into avid opulence. However the genre scenes of North Indian lowlife and of ascetics are very fine.

The Sultanates of the Deccan were a southward extension of Muslim power. In the seventeenth century they lay beneath the shadow of the advancing Mughals. Their styles of painting reflect strong Mughal influence and also diplomatic links with Safavid Iran. The best of Deccani painting, which is admirably represented here, has a remote introspective beauty seldom attained by the splendid court art of the Mughals.

The core of this exhibition comes from four British public collections, the Victoria and Albert Museum, the British Museum, the British Library and the India Office Library. Seeing how their holdings complement one another strengthens the case for a single national museum of oriental art. Other institutions, and British, French and American collectors have lent generously, but one is conscious of the absence of the great *Anwar-i Suhayli* of 1570, which reposes in a library not 200 yards from the British Museum.

Mughal paintings were usually either manuscript illustrations or individual studies intended to be mounted in albums. This exhibition raises in acute form the question of the propriety of cutting out illustrated pages, mainly in the interests of public display, from the manuscripts which they were intended to embellish. The process of the dismemberment of Mughal illustrated manuscripts appears to be reaching a terminal stage, for even the British Library and the Bodleian are unable to resist pressure to cut out miniatures and place them under glass or perspex with *passepartout*, in the manner favoured by Sir Chester Beatty and some American collectors.

Limited in its scope to the century between AD 1550 and 1650, this exhibition displays a richer corpus of the masterpieces of the period than has ever been put together for an international exhibition, selected with scholarly insight. The reasonably priced catalogue shows much detective work in tracking down paintings excised in earlier times and in modern from the great Mughal manuscripts. Particularly welcome is the display in pairs of what were intended as double-page illustrations, even though they are now separated by wide spaces of cream-coloured mounts. The mounting of Mughal paintings in our national collections is in general so crude and insensitive as to demand urgent reconsideration. Meagre available financial resources have made the display of this exhibition a little unworthy, in contrast to the splendid settings of some other current exhibitions in the World of Islam Festival. Happily most of the numerous visitors do not seem to be deterred by the skimping presentation but appear entranced by the magnificent content of the exhibition.

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Turkish delights

By John Beckwith

MICHAEL LEVEY:
The World of Ottoman Art
152pp and 107 illustrations. Thames and Hudson. £5.50.

Michael Levey is a refreshment and a challenge to us all. Unlike some art historians, who spend a lifetime brooding over Romanesque capitals in a provincial pocket of Europe or sitting on a midden of Greek bread-stamps, the Director of the National Gallery has a wide range and a close focus. He has catalogued the German School and the eighteenth-century Italian Schools in the National Gallery; he has given his attention to the Queen's Canalettos and other eighteenth-century paintings in the Royal Collection; he has written a monograph on Dürer. He has produced stimulating introductions to the Early and High Renaissance for Penguin Books and he has cooperated with Count Kalnein over a first-rate Pelican History of Art volume devoted to the art and architecture of France in the eighteenth century. His work on Venetian painting in the eighteenth century (Phaidon, 1959) is something of a classic, and the Wrightsman Lectures on Painting at Court have delighted audiences on both sides of the Atlantic.

Now he has turned to Ottoman art and the result is a shortish, stylish, extremely readable introduction to Turkish art and architecture which should be in the hands of any tourist visiting Istanbul, Edirne and Bursa for the first time. It is such a change to have an attractively produced, well-illustrated book on art which does not need a trolley and a small crane to heave it on to the desk. Mr Levey's book will break no one's back and is remarkably good value for money.

After a short, general appreciation, during which the point is made that Turkish art has never quite carried the prestige of Persian art, Mr Levey nails his flag firmly to the mast and insists on the strength and individuality of the Ottoman contribution to art. "In some ways", he writes, an outline of Ottoman art is given by the progress of the capital city: first the establishment and embellishment of conquered Bursa; then the shift of capital to Edirne in Europe when the frontiers of the apparently invincible Empire were pushed beyond Asia; and culminating in what is usually called "the fall of Constantinople", but for the purposes of the book is better represented as the rise of Istanbul.

Bursa, even today, is surely one of the most enchanting little towns in the world. It presents itself on the slopes of Mount Olympus in Mysia, a parure of mosques, baths and tombs threaded between trees and chased in gold by the sun. There is a pride of mosques: Ulucami, Yesilcami (the Green Mosque) and the Mosque of Murad I, that of Beyazid I Yildirim ("the Thunderbolt") and the later Muradiye built by Murad II and, in between the plane trees, the tombs of the Muradiye where lie so many princes of the Ottoman house. At night the moon is struck between the minarets and cypresses by the Mosque of Emir Sultan. From here it is possible to gaze over the town, violet roofs interlocking and the tawny light rising in between.

Walking back along the narrow road to a spur which juts through the town, you look out over a cascade of roofs to Ulucami and Yildirim and Emir Sultan. Bursa fell to the Turks in 1326 and was already famous for its silk industry. The mosques which were built there followed Seljuq practice and were constructed on a different plan from those at Istanbul, where Sinan, was trying to rival Hagia Sophia. At Edirne, Murad II built even more ambitiously than at Bursa. The huge "three-balconied" Mosque with its four towering minarets is one of the great monuments of Ottoman architecture.

If Murad II had built nothing else he would be remembered for a mosque which is more profoundly part of Edirne than Sinan's superb yet slightly peripheral masterpiece, Istanbul is one of the most beautiful cities in the world, light grey with splashes of green and gold on a random dome or minaret, seen across water, the Bosphorus, the Golden Horn and the Sea of Marmara. The climate can be uncertain: a cold wind from the Black Sea, torrential rain and a quick change of temperature may be expected even in the summer months, but, somehow it does not matter. The great chain of mosques seen across the Golden Horn, above all the Suleymaniye complex, never fails to astonish the onlooker, but the city must be explored on foot, in

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spite of the distances and the cobbled stones. Then, hard by the little church of St Sergius and St Bacchus (Kuçuk Aya Sofya), will come the surprise of one of the prettiest mosques, that of Sokullu Mehmet Pasha, recalling a Serb from Kasola in Bosnia, who turned Muslim and built, ironically enough, on the ruins of the church of St Anastasia of the Resurrection.

Mr Levey's chapters on the Turkish creation of the city and the age of Sinan—the greatest of all Ottoman architects, almost certainly a Christian Greek by birth, a Janissary recruit, and an engineer who came to building in his middle age—present a subtle combination of historical insight and aesthetic appreciation. He compares the relationship of Suleyman the Magnificent, probably the greatest of all the sultans, and his architect, with that of Bernini and Pope Urban VIII. Each lived to bury his master. He considers the Sultan in perspective with the Emperor Charles V and with Francis I of France as a Renaissance prince—"Suleyman was certainly the most successful ruler of the three"—and illustrates his remarks with an anonymous sixteenth-century engraving of Suleyman wearing a golden helmet created in Venice specially for him, half-helmet, half-tiara, topped by an exotic aigrette of various colours. The four crowns represent his kingdoms of Asia, Greece, Trebizond and Egypt. Suleyman probably never wore it, but it was displayed on a special chair beside his throne when he received the ambassadors of Charles V's brother, King Ferdinand.

During the great reign, the production of textiles at Bursa and of tiles and pottery at Iznick reached new heights of excellence. Magnificent robes are still to be seen in the Topkapi Saray, "the Abode of Felicity", and some of the finest tiles are to be found in the Mosque of Rustem Pasha close to the Golden Horn and in the Mosque of the Grand Admiral Piyale Pasha, where Sinan returns to the old Anatolian type of mosque with several equal cupolas covering a rectangular enclosure, the walls covered by particularly fine tiles decorated with red and blue flowers. This latter mosque is rather out of the way and is rarely visited by tourists. Incidentally, one of the finest collections of Turkish ceramics and textiles is housed in the Victoria and Albert Museum.

In the seventeenth century, the Ottoman Empire began slowly to decline, but there were still remarkable achievements such as the Mosque of Sultan Ahmed I, finished in 1617, and the Baghdad Kiosk built by Murad IV—"the culmination of all Ottoman attempts to suspend time . . . with its starlike layout, its clarity, its symmetry and its marriage of materials, all making it the ideal habitation at all seasons—for ever". Naturally Mr Levey approaches the "Tulip Age" of the Sultan Ahmed III in the eighteenth century with zest, and in the chapter headed "Intimations of Rococo" positively purrs over the Sofa Kiosk and the decorations of the Harem in the Topkapi Saray. Indeed when Levni became Court Painter to Ahmed III, "a new and typically rococo breadth of sophistication entered Ottoman painting". But it must be said that at no time did Turkish miniature painting rival the excellences of the Persian and Mughal masters.

The influence of the West became even more marked in the nineteenth century with the building of the Dolmabahçe Palace on the European side and the Beylerbey Palace on the Asiatic side of the Bosphorus, that bewitching waterway upon which the Ottoman smart world was borne in gilded kayaks to their *yalis*, their villas set in gardens on either side of the Sweet Waters of Europe and Asia: "Beylerbey is like a dessert in comparison with the heavy entrée of Dolmabahçe—a confection of spun-sugar, appetizing in its small scale and its utter insouciance". Abdul Hamid was to retire from these palaces to the heights of Yildiz where he created the last Ottoman paradise, with a series of pavilions set amid small lakes, waterfalls, bridges, complete with aviaries, swans and gazelle:

> The Sultan was ringed round not only with soldiers, gardeners, children and animals but with palace eunuchs and harem women. Near-divinity still hedged him. The carpet he trod could not be trodden by anyone else. . . . He was the living descendant of Osman I, the successor of Suleyman "the Magnificent" and for the majority of his people he perhaps never ceased to be the shadow of God on earth, the Sultan of Sultans and Caliph.

One closes this enchanting book with regret but with the satisfaction also that the next time one goes to Istanbul, Mr Levey will be a constant companion.

Caskets, candlesticks and calligraphy

By A. S. Melikian-Chirvani

GEZA FEHERVARI:
Islamic Metalwork
of the Eighth to the Fifteenth Century in the Keir Collection
143pp and 60 plates. Faber and Faber. £25.

In any field of art that is only beginning to be properly investigated, catalogues are more useful than ambitious studies which can hardly be comprehensive. Metalwares from Islamic countries fall very much within this category and as such Géza Fehérvári's catalogue of the collection formed by Edmund de Unger is welcome: 171 objects from countries as far afield as Moorish Spain and Islamic India are briefly described and illustrated.

They were acquired over the past fifteen years in Europe and the Middle East. Inevitably, the selection reflects the current state of the market and cannot be considered to be a cross-section of an art, so diversified according to provenance and period that thousands of pieces would be required to be truly representative. There are no early Spanish bronzes, for instance. Most of the items in the collection, 103 by my own count which differs marginally from the author's, are from Iran, largely because that country had the largest output of all Islamic countries in this field as in others.

Even within these geographical limits, however, major groups are missing. Needless to say, neither the collector nor the author bears the blame for this and other gaps that limit the scope of the book. Indeed, Mr de Unger has a scholarly attitude to his subject and has bought many pieces in poor condition, sometimes even fragments, to make his collection more representative. Candlesticks from western Iran (Nos 126, 137, 138) have lost their necks and sockets. A Khorasan casket (No 85) no longer has the cover that is essential to its balance. Most pieces have little or none of the original inlay left, etc. Hardly any, in fact, have come down to us in their original condition. This, as Mr de Unger reminds us in his preface, is why so few collectors venture into the field—not to mention the major issue of forgeries.

Such as it is, the collection gives an inkling of one of the more fascinating but also least accessible fields of Islamic art. In a way metalwork could be considered to represent its supreme achievement, unparalleled in the West. It combines the architecture of shape and sophisticated patterns—infinitely more complex than ceramics. It associates figuration and calligraphy of the highest order. Excepting the tenth and eleventh-century school of eastern Iran, and the tile revetments made later at Kashan, calligraphy played a minor role in ceramics. The very texts found on Iranian metalwares—esoteric maxims in Arabic in the tenth-eleventh century, Persian poems from the thirteenth century on, also often of an esoteric turn (see my recent article in *Apollo*, April 1976)—point to the importance attached to metalwork in the East.

But calligraphy is one of those factors which make Islamic metalwork a difficult subject. Its study requires a measure of familiarity with epigraphy—a science in itself—with Arabic and Persian literature and historical texts, most of which are only to be read in the original, and often even in manuscript state. Yet this is essential when it comes to dating and localizing a piece. A typical case is that of a Victoria and Albert Museum bowl on view at the current exhibition there of Islamic metalwork fcm Iranian lands. It bears the date 1511, the signature of a calligrapher who lived in Herat, and a poem by Halali, also established in that city, where he died some twenty years after the bowl was made. This combination alone is enough to pin down the piece to a Herat workshop.

On the other hand, the style of certain scripts, particularly when two or more different scripts are associated on the same piece, provides clues concerning provenance and period. So does the wording of some formulae—invocations calling God's blessings, titulatures—all of which data must naturally be considered together.

In this respect, Dr Fehérvári's work is a little disappointing. The more obvious inscriptions, chiefly invocations, have been transcribed, but all too often inaccurately. In No 147 (page 118), the author reads as pidgin Arabic (*'āfiya khayr*) a well known Persian formula (*'aqebat khayr bād*—"may the issue be all to the good") visible on plate 49c. The word deciphered as a supposed Turkish name Qaymaz (No 127) is in fact the Persian title *homāyūn*, meaning "august". A signature on a mug given as 'Abd al-Khatil is impossible and should be corrected to 'Abdal-Djalil) — an interesting hitherto unrecorded artist of the late fifteenth century. In connection with this piece, reference is made to a British Museum mug now on view at the V and A exhibition; the signature given as "Muhammad [illegible] al-Ghori", reads in fact "Muhammad ibn Shamsi" (for Shams al-Din) al-Ghori, and one could cite several other instances. In several cases a closer look at inscriptions might have resulted in sounder localization. A candlestick base called Mesopotamian or Syrian (No 126, plate 41) can be proved to be Iranian (almost certainly from Fars) on the basis of the titulature given according to the protocol of Fars not of Syria, its close resemblance to a candlestick in the V and A exhibition inscribed with Persian verses from the *Book of Kings*, and of other similar considerations.

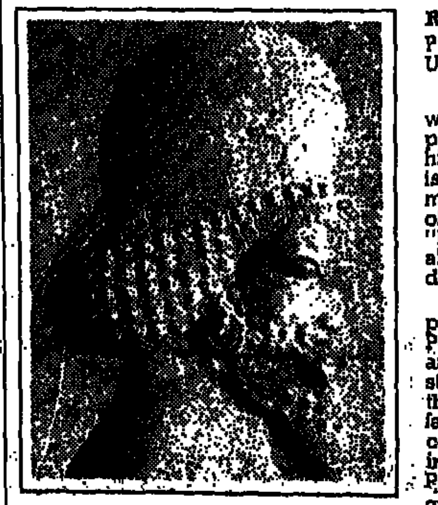
Dr Fehérvári's identification of the nature of the pieces is at times questionable. A small vessel (No 18) called a lamp might well set a house on fire if filled with oil. The type was still used for pouring out *kohl* not so long ago in Khorasan where it was known as a *wasma-djush*.

Some datings are disproved by archaeological evidence. The "jug" (No 10) comes close to a piece from the Parthian-Sasanian layer excavated at Tepe-Yahia. No 7 is also pre-Islamic and so is No 17. Other datings could be narrowed down without undue imprudence and a number of attributions pinned down with greater precision. One of these may be corrected in the interest of the general reader. A lantern said to be Anatolian can only be Andalusian or Maghribi as shown by the epigraphy and architectural ornament, i e, the polylobed art of Alhambra-type linked at the top with its rectangular frame by a simple loop, not to mention the characteristic bilobed motifs.

This particular lantern is a unique piece of considerable importance. For this discovery as well as others, Dr Fehérvári's book is both welcome and important to scholars. A revised edition will no doubt come out in good time to make up for the peccadilloes. Newcomers to the field may be wary of using the book as it stands. But all specialists will be grateful to Mr de Unger for building up an important study collection and to Dr Fehérvári for making it accessible in printed form.

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The poor man's advocate

By John Harrison

R. G. KIRBY and A. E. MUSSON :
The Voice of the People
John Doherty, 1798-1854. Trade unionist, radical and factory reformer
474pp. Manchester University Press. £12.

Labour history, like other forms of history, develops by a process of revision. Thus G. D. H. Cole in his *Attempts at General Union* (first published in 1939) revised certain aspects of the history of trade unionism in the 1820s and 1830s as presented by the Webbs in their pioneer *History of Trade Unionism* (1894). A later generation of scholars, including E. P. Thompson and others, has modified Cole's interpretation and suggested new approaches to the period. Now come A. E. Musson and his former student, R. G. Kirby, in another round of revisionism. Their subject is a fascinating exercise in the dynamics of early trade unionism, centred on the figure of John Doherty. The Webbs recognized him as "a man of wide information, great natural shrewdness, and far-reaching aims", and later historians have all paid similar tribute to his importance in early working-class movements. Yet exact details about him have hitherto been sparse or incorrect—even the dates of his birth and death being unknown or in dispute.

Doherty had worked as a child in the cotton industry in Northern Ireland, and in 1816 he emigrated to Manchester, where he continued as a cotton spinner. He was actively involved in the spinners' strike of 1818 and was sentenced to two years' imprisonment as a consequence. For two decades he was a leader in the Manchester spinners' union. After the failure of the 1829 spinners' turnout against wages reduction Doherty initiated the Grand General Union of operative cotton spinners throughout the country; and in 1829 he also launched the even more ambitious National Association for the Protection of Labour, which was to unite workers in all trades. In 1833-34 he was drawn into the Owenite orbit of the Society for Promoting National Regeneration. Concurrently with his trade-union work, Doherty involved himself with the factory reform movement, political radicalism, cooperation, Irish nationalism, temperance, and workers' education. He edited a series of reform periodicals of which the *Voice of the People* (1831) and the *Poor Man's Advocate* (1832-33) are perhaps the best known. From 1832 he ran a small bookshop and printing business in Manchester. He was in fact an almost perfect specimen of the type of early working-class leader so beloved by labour historians—a kind of working-class entrepreneur of reform causes, a man who thought and wrote about labour problems, and who suffered for his activities.

It is the considerable achievement of Dr Kirby and Professor Musson to have assembled virtually all the available material on Doherty and to have presented it in a form which can be drawn upon by other historians. Yet the difficulties inherent in writing this kind of history are all too obvious. First, despite the heroic efforts of the authors in combing the sources, Doherty as a man remains a shadowy figure. Since he left no personal papers, biographical details can be gleaned only from passing references in his journals and published statements. Thus when he wrote in 1832 of the domestic difficulties and tensions which were the lot of leaders of the working classes he may well have been drawing upon his own sad experiences. But such allusions are infrequent. Second, the heavy reliance upon reports in periodicals tends to inflate, and perhaps distort, the historical narrative. Doherty exists for us primarily as a public figure, and it is tempting to compensate for the paucity of personal references by being over-generous with organizational details and arguments from articles in journals.

By judicious selection some of the more thesis-like passages in the book could have been eliminated without loss, and the danger of missing the wood for the trees thereby lessened. However, the detailed accounts of the Grand General Union and the NAPL and the conduct of the spinners' strikes provide valuable documentation of trade unionism in the 1820s and 1830s. The aims and methods of the spinners' unions are amply demonstrated: the restriction of entry into the trade through control of the piecers, the struggle to equalize wages through the adoption of a uniform price list, and the tactic of the "rolling" strike (by which individual masters were struck in turn) were all parts of a distinctive pattern of collective bargaining in what the Webbs designated "the revolutionary period".

With this description of developments in 1829-42 the authors take issue. They are at pains to emphasize that Doherty, despite his reputation as a militant, was not in any way a revolutionary but a moderate: "Though a staunch advocate of workmen's rights, he was strongly opposed to violence, advocating moderation, respect for employers and compliance with the laws." The authors are equally resistant to the suggestion that Doherty was an Owenite—while chronicling his participation in Owenite organizations and journals, his work as a cooperator, his belief in education, and his appearance on platforms with Robert Owen. This curious interpretation would appear to stem from an anxiety to demonstrate the "non-ideological" and essentially pragmatic approach of Doherty and other working-class leaders of the period. But it is based on the confused assumption that working-class Owenites accepted all the views of Mr Owen the philanthropist. This was not the case. "Owenism" provided a reservoir from which different groups and individuals, including working men, could draw ideas and inspiration which they then applied as they chose. Few working-class leaders could approve of all or many of Owen's proposals, and Doherty was no exception. But that in no way lessened the importance for them of a body of social ideas which can loosely be called Owenite; and it is anachronistic to seek a divorce between trade unionism and other forms of working-class endeavour such as Owenite cooperation.

Dr Kirby and Professor Musson are meticulous in pointing out the factual errors and mistaken views of other scholars, including the Webbs, Cole, and more recent historians such as E. P. Thompson, H. A. Turner, G. Rudé, E. J. Hobsbawm, N. J. Smelser, J. T. Ward and myself. It is good to have such corrections and we are indebted to the authors for their thorough research. The question remains, however, whether these amendments of detail add up to a new interpretation of the overall picture, or whether the portrait of Doherty and his endeavours provides only the raw material for such an interpretation.

Willingly to school

By D. K. Jones

HAROLD SILVER :
English Education and the Radicals 1780-1850
134pp. Routledge and Kegan Paul. £3.25.

E. J. T. BRENNAN (Editor) :
Education for National Efficiency
The Contribution of Sidney and Beatrice Webb
208pp. Athlone Press. £5.

In his analysis, in *English Education and the Radicals*, of the many strands of radical activity related to education in the early nineteenth century, Harold Silver discerns two broad themes, distinguished by middle-class aspirations on the one hand and those of the working class on the other.

He sees the main strand of working-class radical thought in the recognition of education as an important ally in the fight against injustice. In the period after the Napoleonic wars, ignorance, "the cause of our national misery and degradation", was combated in the secular evening and Sunday schools of the Hampden Clubs, in the numerous groups and classes which met to discuss the writings of Paine, Cobbett, Carlile and others, and through the activities of the Political Protestants. Later, in the 1830s and 1840s, Owenism and following it Chartism mark what the author considers to be two peaks of educational activity. Owenite ideas made an immense contribution to working-class confidence in the power of education to transform society, while Chartism, by means of its discussion classes and continual debate, provided an education in itself.

In contrast, middle-class radicals, of whom in the 1820s the Utilitarians were the most articulate, were concerned less with social justice than with promoting their own ascendancy and imposing order on a seemingly chaotic society. They castigated the grammar schools, patronized Owenite infant schools, supported monitorial schools and founded London University, the essential utilitarian institution. In the 1830s, with increased representation in Parliament and improved pressure-group organization at their disposal, radicals, such as J. A. Roebuck and Thomas Wyse, called unsuccessfully for a national system of education, a cry which was revived in the 1840s by the Cobdenite Manchester radicals.

An underlying theme of these developments, which the author ably demonstrates, is the gradual growth of class-consciousness against a background of social and economic upheaval, one manifestation of which is the developing working-class antagonism to middle-class control of educational institutions. The author is careful to point out, however, that some radicals, Isaac Ironside and Thomas Cooper for example, were nevertheless appreciative of the modicum of formal education which they received even at the hand of their social superiors.

In synthesizing the many facets of radical ideology related to educational practice Harold Silver has provided an extremely useful basis for further study of this complex and fascinating topic.

English radicals in the 1830s were strongly enamoured of the Prussian way of doing things. By 1892, which is Edward Brennan's starting-point for his book on Sidney and Beatrice Webb, *Education for National Efficiency*, German institutions were still the envy of many British politicians. However, in that year, when Sidney Webb became secretary to the London Technical Education Board, the idea of creating a British "Charlottenburg" had almost certainly never entered his head, education at that time featuring as only a small part of the Fabian programme to achieve the "national minimum" across a broad front of social amelioration. Sidney, the author assures us, originally had neither a "grand design" for education, nor did he regard the school boards as anything but the most suitable agencies for administering schools. After the disasters of the Boer War, however, the theme of the "national minimum" gave place to that of "national efficiency" and it was from this time that the Webbs took on their maverick role, becoming involved with the all-party Germanophile national efficiency group, of which Lord Rosebery, Lord Haldane, Alfred Milner and Robert Morant were members.

The period 1892-1905 saw the Webbs at their most creative. Sidney by means of LCC subsidies welded together a plethora of disparate London institutions into the ladder-like structure up which he hoped would climb the future leaders of the imperial race. Moreover, obsessed by the inefficiency of British institutions, he and Beatrice quickly came to view the training of experts in all fields as a matter of survival; hence, by their Machiavellian manoeuvring, the foundation of the London School of Economics in 1895, the creation with Haldane's help of Imperial College in 1907 explicitly on the model of the Charlottenburg at Berlin, the foundation of the London Day Training College and the reorganization of London University. Similarly the need for efficiency and centralization persuaded the Webbs, much to the disgust of the working men on the LCC, that the smaller inefficient school boards would have to be abolished and, worse still in the eyes of Liberal nonconformists, the voluntary schools would have to be given rate-support.

In exploring this topic the author has shed more light on the intriguing activities of the "national efficiency group" at the turn of the century and has provided further evidence to support the view that the Education Act of 1902 was not simply the result of a Tory-Anglican plot to destroy the school boards. Although this represents part of the truth, the Act was also supported by Liberal Imperialists and Fabians in the interests of national efficiency. It does appear, however, that Morant's destruction of the large urban boards took Sidney by surprise. The edited versions of the texts, particularly *The Education Muddle and the Way Out*, which the 1902 Act so closely followed, will be much appreciated.

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...ER H. AMANN :
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Parisian clubs in 1848 certainly ...e a lot of sound, but they dis...ed remarkably little fury and ...ately did not signify a great ... The great demonstrations of ...ch 17, April 16 and May 15, ...h appear as the high points of ... mobilization before the final ...dy in June, all turn out on ...r inspection to have been singu... pale, gutless affairs. On March ...e original demands had been so ...l down as to have lost all revo...nary implication and the ...nstration became a round of ...use for a provisional govern... which the demonstrators ...d have been coercing. The ... 16 demonstration was so ill...ized that it turned into a mas... propaganda defeat for the popu...ovement. As for the insurrec...of May 15, it was so far from ...utionary in conduct or intent ... prominent club leaders spent ...preceding hours begging the ...orities not to interfere so that ...yone could just walk around and ...ome peacefully. The fact that ...crowd did invade the Assembly ...largely due to the ineptitude ...e authorities. The result was ...this unarmed mob set up a piti... momentary revolutionary gov...ent without any armed base or ...clear purpose or programme.

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...a most striking features of the ... were their organizational ...erence and their preoccupa... with instruments of revolution rather than revolutionary issues. Even though the extraordinary jungle of clubs that bloomed in the early days of 1848 derived a certain cohesion from their attention to a few common problems, they were never able to develop a proper structure for common action. Any mass activity could only be constructed laboriously with endless delays and diluting compromises. The clubs squandered their potential in attempting to ensure republican victories in the elections for the National Guard and the Constituent Assembly. Yet in this they were remarkably unsuccessful. They did not agree on acceptable requirements for candidates; they could not find men who could draw enough votes; they failed to produce a common slate; their screening process took so long that they had no time left for electoral propaganda; and, in the national elections, they could not decide whether to confine themselves to Paris or to attempt to influence the provinces. Those who led the clubs were a mixed group. Many had records of opposition to the July Monarchy, but few could be termed popular militants. Above all, preoccupied as they were with elections, the clubs hardly debated the problems of social revolution, while issues such as rents, around which the mass of the poor could have been mobilized, found scarcely an echo.

Of course, the clubs were right in a sense to be so concerned with the elections, especially those in the National Guard. The great weakness of the popular movement in 1848 was that it never captured any coercive weapons nor acquired any instrument of government in Paris. The National Guard offered the only structured offensive weapon; without it, unarmed mass demonstrations were little more than expressions of hope. The provisional government was by and large hostile to the implications of popular radicalism and its republicanism was an ideological and mechanical vision of the sovereignty of the nation. The clubs never seem to have understood how important it was for them to take control of the provisional government. They fell for such liberal claptrap as that dispensed by Lamartine when he told their representatives that "we will not, in the name of Paris alone, set up a dictatorship of liberty, a liberty, which, even though it was won right here, was won for all of France." The issue in 1848 was not liberty and especially not the liberty which provincial property-owners understood; it was social justice.

Clubs were the characteristic vehicle of radical politics in the late eighteenth and nineteenth centuries. They were well suited to these embattled, artisanal, street community societies. But without effective cooperation they could never elevate popular discontent into a menacing force in the city, let alone achieve a positive influence on national developments. Yet, even had they cooperated, it is debatable how far they could have been successful. The only time the Parisian club movement had any real impact was in 1793-94—when it had already had several years of formative experience in revolutionary tactics. More importantly, its success had less to do with the mere existence of a club movement than with the appearance of other associated instruments such as revolutionary committees, and above all with a mighty crisis of the Revolution which endangered even those social and political conquests that the property-owners deemed essential. In 1848, the club movement was defeated before it had had time to mature. But, above all, there was no threat to the property-owners' social interests of such a kind as to impose concessions to popular demands.

All the same, the club movement of 1848 appears through the pages of this book to have been remarkably legalistic and deferential. Few militants expressed the thesis that popular sovereignty resided in the institutions of the people, which was common currency fifty-five years earlier. Only very late did some clubs show what might have been done when they successfully ignored orders from the new government closing down their meeting-places. But many more went out with a whimper. Ultimately, their most revolutionary demands were purely negative and circumstantial—not to hold elections, not to allow regular troops into Paris. However, notwithstanding this particular timidity, the history of these clubs reveals once again that popular social revolutionary movements in pre-industrial Europe were doomed to failure: the inarticulate, fragmented mass could only produce such ineffectual mechanisms.

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...N. M. Sutherland

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...e footnotes (stuffed away at ...end) are few and incomplete; ...ally no secondary works receive ...owledgment, and there is little ... that those in the bibliography ... been studied. Furthermore, ...ments are cited in evidence ...ut their dates. Inattention to ...g, in detail and in general, ...marked defect. There are some ... grotesque results where the ...ology is inverted, in that ...s, policies and events are not ...erly related to each other. This ...articularly true of the critical ...d 1570-72. The chatty narrative ...scursive, formless, and heavily embroidered with flights of fancy, speculation, clinical and antiquarian details, emotions and motives. Atmosphere is all very well, but it is no substitute for matter.

The emphasis is not firmly upon Catherine, whose career should be the basis of the book; consequently the crises of her career are not well brought out. Her swift assumption of the regency in December 1560 is vaguely attributed to "a series of subtle political moves"; we are not told what. The point, however, was that only then did she have control of the king, who was a minor, and held the royal cachet. That fact is mentioned, but in the wrong context. When Catherine assumed the regency again, in 1574, there is no account of the problems she had to face; instead, the narrative shifts to Henry III's dislike of his elective kingdom of Poland. This is typical: the major issues are constantly dodged. Not the least of these is, where did power lie? Who controlled the council, the finances, the royal forces? What was the role, in Catherine's struggle, of the *parlements*—about which one or two odd things are said in passing? What, above all, could Catherine do, and not do? "For half a century Catherine de Medici was perhaps the most powerful person in Europe", the jacket confidently asserts. Europe is largely ignored, and the significance of the many foreign marriage negotiations largely mistaken. But the whole point is that Catherine was not powerful. Why else could she not enforce the religious settlement achieved under her regency before ever the wars began? Why else did all her efforts fail?

There is a close connection between Catherine's failures and her relations with the Guises, the significance of which is hardly controversial. Their acquisition of power upon the death of Henry II is attributed to Catherine, in spite of what she wrote about them. The nature of their catholic "treaty of the Triumvirate" in April, 1561, is not disclosed, and without this it is impossible to make sense of the events leading up to the first civil war, and of Catherine's part in them. Thereafter, Catherine's relations with the cardinal of Lorraine—albeit controversial—are of paramount importance to an understanding of the second and third civil wars, until she was able to disgrace him in August 1570. Indeed, he was a statesman, and cardinal legate, of European stature. Not only is all this ignored, but Lorraine's identity and career are confounded with those of his nephew, Louis de Lorraine, cardinal of Guise. Lorraine died in 1574; his nephew was murdered at Blois in 1588. Catherine herself peters out with further emotional and clinical details, "all her strength consumed by that heavy, laboured breathing". Perhaps it is not surprising that so confused an account should yield no proper assessment of her achievements and career.

Les Quarante-huitards by Maurice Agulhon (253pp. Paris: Gallimard/Julliard. Fr. 16.30), an addition to the Collection Archives, is a lively, pocket-size, illustrated account of the Revolution of 1848. Professor Agulhon takes as his starting point the fact that the February Revolution has become a revolution *sans prestige*, and proceeds to reopen the dossier. He elaborates the findings of Pierre Caspard in his discussion of the class and age groupings on both sides in the June fighting, and finds nothing outrageous in the claims of those who have compared the events and climate of 1848 with those of 1968. The single driving force behind the confused motives of the *quarante-huitards* was republicanism; but can one, Professor Agulhon asks, use the word *républicain* today without sounding like a bureaucrat or a pompous *politicien du village*? "Il nous semble que oui, finalement."

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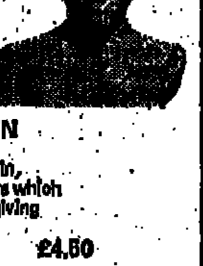
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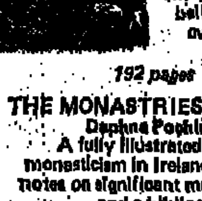
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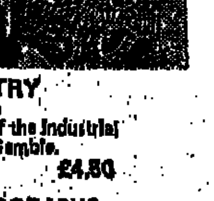
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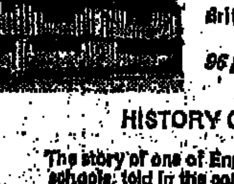


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The composer note for note

By Robin Holloway

DONALD MITCHELL:
Gustav Mahler
The Wunderhorn Years
461pp. Faber and Faber. £15.

DAVID HOLBROOK:
Gustav Mahler and the Courage to Be
270pp. Vision Press. £7.95.

The main text of *The Wunderhorn Years* is so badly organized that one searches the preface for an explanation, to be told that Donald Mitchell's approach "avails itself of the resources of the microscope and the telescope". What one had taken for confusion, is "the juxtaposition of magnified close-up and long-distance view around which the book is built. It is this same principle", Professor Mitchell continues,

> which expresses itself in the alternation of Chronicles and Commentaries—the magnifying Commentaries focussing on points touched on in the broadly conceived, generalizing and chronologically-minded Chronicles—and is, I think, no less evident (if somewhat differently expressed) in the deliberate mix of the chronological and the anti-chronological, which is also a feature of *The Wunderhorn Years*. This is not untidiness on my part.

Untidiness would indeed be too kind a word. The confusion entailed by this "principle" is not the result of the author's unwillingness to order his material; it appears to be caused by his reluctance to discriminate.

"Is all this no more than a dry-as-dust account of dates and facts?" he asks. If only it were just this! Instead, the confessional tone, the personality-expressing fussiness, seem like the academic's dull but manic revenge on Nabokov for having made such fun with these things in *Pale Fire*. Simple critical points are made over and over again in writing that bristles with distracting qualifications and asides. An obsession with cross-referencing (perhaps because the contents are so wildly un-pigeon-holed) makes reading actually difficult. One has to exercise one's fingers and one's patience to get across, for instance, pages 161 to 162 (they are typical) obeying all the directions to "see also"; meanwhile grasp of the argument slackens, and one lets the telescope (or microscope) drop.

The bulk of the book is trivial; for instance, the discussion of types of music-paper; the long comparison between the composer's and another's piano-score of "Es sungen drei Engel"; the endless descriptions of manuscripts and their datings. Simply to have reproduced these working notes amounts to a kind of laziness even in so much hard work. The author's business is surely to digest such material and give it its value. If Professor Mitchell could have ordered the salient part as economically as is compatible with its ins and outs, he would have performed a modestly serviceable task on which basis he or others indebted to his labours might proceed to consider questions of artistic and critical interest.

It would still be a modest task, and it would still be possible to doubt its real worth. For the composer, there comes a point when amid the chaos of contradictory material a composition has thrown up, he decides to pounce and gather in. What he retains and rejects may be arbitrarily decided; the fact of his choosing gives it inevitability. Previous stages now become sketches, blurring and even falsifying the final choice. We value the work in its eventual self-sufficiency; study of its sketch-stages can be a legitimate extension of our understanding what and why we esteem. But when such study seems to exist merely because there is a proliferation of manuscripts to be collated, we lose sight of Mahler's difficulties; the scholarly difficulties are erected into a sort of parallel creation. The art-works ostensibly clarified become choked with their own waste-product.

What the material calls for is a dense-packed article on the chronology of Mahler's *Wunderhorn* settings and his first four symphonies, as a basis for the description, evaluation and understanding of their content; the genuinely scholarly parts to be well-ordered in notes and appendixes. Professor Mitchell's book in fact is a sort of exhibition catalogue—or rather, both catalogue and exhibition; a gathering of documents, illustrations, specimens and jottings almost wilfully peripheral to the central concern, though of course throwing up some good things from time to time.

It is also very beautifully produced, unlike David Holbrook's study of the Ninth Symphony, *Gustav Mahler and the Courage to Be*, where pressure of an urgent message has left the printers no time for elegance, nor the author time for trifling among the minutiae of dating manuscripts. The result is a bad book which I read with an unnerving mixture of impatience and repugnance on the one hand, and on the other the profound embarrassment of finding that I agree with almost everything it intends. The plainer his words the clearer his message: "Listening for the first time to the *Ninth* I 'knew' at once that it was about love, exerted against hate and nothingness." Again,

> My exploration of the meaning of the emphasis placed on the primary need in human beings for significant relationship, for love, and for a sense of meaning in their lives—which can enable them to feel that their consciousness manifests an authenticity of existence that can triumph over absurdity . . . over death, and nothingness.

Who would patronize or demur? But mostly the text is cluttered, with "the work of the existentialist philosophical biologist F. J. J. Buytendijk on the meaning of babies' smiles, and Helmuth Plessner on laughter and tears. There is Lacan on the Mirror Role of the Mother, and Bowlby on the child's need for interpersonal love as the basis of mental health". All this and much much more of the psychoanalytic jargon that whatever its technical meaning sounds all wrong in this as in any humane context.

As a musical and psychoanalytic layman, Mr Holbrook's determination to delineate the significance of this music in both kinds of analysis has a courage of its own. The book gets off to a depressingly amateur start, weaving large sleeve-like constructs out of accidental verbal connections among Mahler's letters and the texts of his songs, Alma's memoirs, and other writers on music and psychology. The actual musical analysis, though riddled with infelicities and mistakes most of which can easily be puzzled out, holds water. Mr Holbrook works strenuously away at something quite substantial, and plunges deep into *interpretation* where musicology lingers shivering on the brink. The question is, the meaning of music in terms other than its own internal laws.

Writing on this subject tends to be more or less valuable in proportion to its closeness to actual examples. The theory of the inherent expressive properties of common melodic formulae (as in Deryck Cooke's *The Language of Music*) is already suggestive; while such writing as the introductory chapters in Eric Sams's books on the songs of Schumann and Wolf, nourished by saturation in an entire oeuvre, touches with rare intelligence on the possibilities of affective affinities. Of course some music lends itself willingly (or actually enforces, as in Wagner) the interpretative attempt. To say what a Brahms or a Haydn sonata movement "means" is an altogether more tendentious affair, calling for subtlety, tact, and common sense. Very exceptionally it could be analogous to cracking a code (Bach cantatas; Schumann; Berg). But in general such interpretation, always so shifting, and therefore never hard and fast, would perhaps be mistaken as well as doomed.

But not with Mahler. His music patently needs interpretation. Here the temptation is the amount of all-too-explicit biographical material. The music's meaning is *not* the terrible childhood, the adult disorders, the hammerblows from within and without. Separation of these things from the works' objectivity, the quasi-abstract autonomy of musical material even when used for the most extravagantly subjective ends, must be kept; and yet one must at the same time insist that the man who suffers *is* the mind that creates.

I admire Holbrook's refusal to make this facile distinction, deplore his unembarrassed correlation of life and art, feel that he *is* fundamentally right, and blench at his almost every page. What he finds is a banal truth in music whose embodiment of it is anything but banal. It enforces Mendelssohn's famous remark, that music, far from being vaguer, is on the contrary too direct in its utterance for words: "A conflict between love and hate under threat of of annihilation." In the context of Mahler's Ninth these big words become counters like the professional jargon of psychoanalysis. One acknowledges, reels; and repudiates. This is curiously similar to the reaction set off by the Mahler-study of another confuser of art and life, Ken Russell's film. To be "for" life, health, wholeness, love, does not in effect amount to anything very different from being "anti". The Ideal Breast is pursued by the pornographer as well as the whole-lifer.

Two complementarily bad books of "false-male-doing" (to use a frequent piece of Holbrook's jargon): between dreadful sincerity and monumental triviality there is, literally, no choice.

Prophet into statesman

By Robin Maconie

PIERRE BOULEZ:
Par volonté et par hasard
Entretiens avec Célestin Deliège
159pp. Paris: Seuil. 25fr.

The French have a long and respectable tradition of composer-critics, most of them (Berlioz being the major exception) appearing to regard the printed word as a necessary outlet for emotive energies which in the music are strictly contained. Boulez is thus in good company. We ought indeed to be grateful that one so notoriously reluctant to commit his musical ideas finally to print is so signally unloath to publish his views on the state of the art, and as tenacious in defending an opinion once it is uttered.

This new book is his fourth, his second in interview form. It arrives at an opportune time. His career is about to enter a new and one hopes decisive stage: a long-awaited period of research, and of reconciliation with the Parisian milieu from which he has lately been estranged. *Par volonté et par hasard* does not merely bring the subject of Antoine Goléa's *Rencontres avec Pierre Boulez* (Julliard, 1958) up to date: it amounts to an important revision of his career, aims, influences and (without becoming technical) methods, and significant clarification of that period of music history in which he has been a dominant influence.

The splendid Swiftian rancour of his early writings, injecting a needed moral urgency into a period of isolated and often disorderly experiment, has largely vanished. Boulez the prophet has become Boulez the statesman. The emphasis throughout is more personal and less portentous; his candour charms, and frequently illuminates. The reader learns, for instance, of his strict religious upbringing, and the manner in which he describes his rejection of organized religion ("When one is young, one reacts much more violently in favour of ways of life which correspond to a conviction") adds a startling, but appropriate theological dimension to his musical beliefs and life-style. The modesty with which he speaks of his early influences is disarming, but also emphasizes his extraordinary determination to succeed.

He learnt by example, not by rote: remembering nothing of the details of Hermann Scherchen's or Hans Rosbaud's conducting technique, for example, but that the one had a certain feel for phrasing, and the other infinite patience. Sceptical of the reasoning behind Messiaen's rhythmic constructions, he was nevertheless attracted by their daring and ingenuity; the only aspect of Webern's style that he admits to have made a conscious impact on him at first, is simply a certain feeling of intervallic texture. All may be understood as outward signs of an inner conviction to which Boulez certainly responded, and all are subsumed in a personal canon already formulated while he was a student: a music oscillating between freedom of movement and determination of structure.

It is an aesthetic from which he has not deviated since the Flute Sonatina of 1946, which he continues to defend in his compositions and which still colours his judgement, though his musical perspective is now broader, and his tone more scholarly. He rejects Rameau's employment of dance forms in terms which might have been calculated to make his earlier strictures against Schoenberg's similar error appear more plausible, preferring the recitatives, significantly again, for their "souplesse très grande".

Time and again he refers to the sense of continuity and logical development he admires in German composers: Bach, Wagner, Berg. The notion of tradition inspires him as well. If he has a good word for Debussy's *Jeux* or Berlioz's *Damnation de Faust*, it is for the remarkable consistency of flow of the former, and the latter's convincing demonstration that "there is no underlying *tradition française* at all, absolutely none!"

He is most instructive, however, and at his most appealing, on the still unresolved paradoxes of his method, in particular his habit of adding to, elaborating, and rescoring earlier works. Some pieces, he says, refuse to let go, and he refers to Cézanne's ongoing affair with the Mont St-Victoire as though for him, too, refinement of vision were the underlying compulsion. But for Boulez refinement means proliferation of detail as well.

An ingenuous faith in meaningful aggregation is expressed in the image of a book, of which "the meaning of page one is simple and page thirty is complex because it comprehends all the realizations of the intervening pages". A work is incomplete as long as its formal implications are not fully articulated. The dualism of form and substance is still more vividly expressed elsewhere: "In some cases, music shows its teeth or its bones, whereas in others, the whole structure is wrapped in a more flexible, and fragile, envelope."

All of which tends to suggest an intellectual acceptance of paradox fundamentally in conflict with composerly intuition. Absorbed by the contradictions of his own art, those of others continue to repel. The Artaudian absurdity of serial predetermination, or his equation of order with *l'imprévisible*, yes: but the opposition of style and structure, flesh and bones, in Schoenberg's First Chamber Symphony or Orchestral Variations, no, never. When Boulez finally reconciles the differences in his own nature, one feels, he will be more sympathetically disposed to his great Austrian predecessor. In the meantime, however, he wrestles alone with the conscience of a St Augustine.

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Contents, No 1, May 1976; Editorial: *Sense and Nonsense in the Biography of T. E. Lawrence*. Denis Boak: *Malraux and T. E. Lawrence*. André Malraux: *N'était-ce donc que cela?* W/Cmdr R. G. Sims: *The Sayings and Doings of T. E.* J. M. Wilson: *T. E. Lawrence: Bibliographical Sources.* Extensive reviews; Notes; Register of current Research.

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Reconstructing an empire

By J. D. Hawkins

J. G. MACQUEEN:
The Hittites
260pp. Thames and Hudson. £7.50.

One hundred years ago this year, A. H. Sayce took a decisive step on the road to the recovery of Hittite history, when he identified a certain type of hieroglyphic stone inscriptions, known from North Syria and Anatolia, as the work of this people. Before this they were dimly remembered in the Old Testament only as a tribe of Canaan, and were recognized after the decipherment of Egyptian hieroglyphic and Mesopotamian cuneiform records, where their land was called Kheta and Hatti, as contemporaries and opponents of Egypt and Assyria. Sayce's identification of their inscriptions was followed by the discovery of their capital city Hattusas near the Anatolian village of Bogazköy, where a German archaeological expedition, in the years immediately before the First World War, uncovered a large collection of cuneiform clay tablets, the state library and archives of the Hittite Empire.

The swift decipherment of the language of these documents brought a remarkable surprise for philologists. The language Hittite was shown to belong to the Indo-European family, of which it is much the oldest attested member: and subsequent discoveries have led to the recognition of an Anatolian group of Indo-European languages of which Hittite is the best known. A keen interest in this people was thus aroused, and intensive investigation since 1920 both of the archaeological and the literary remains have permitted the reconstruction of a fairly comprehensive picture of Hittite history and civilization.

Not many general books on the Hittites have appeared in English; of those which have, O. R. Gurney's *The Hittites* (Pelican, 1952; reissued without substantial changes by Allen Lane, 1975) is deservedly the best known. The progress of Hittite studies in the past twenty years has been quite sufficient to justify a new study, and it is appropriate that the Ancient Peoples and Places series, with volumes already published on such contemporaries as the Egyptians, Phoenicians, Minoans and Mycenaeans, should devote this, the eighty-third volume, to an appraisal of the Hittites. J. G. Macqueen is himself well qualified to undertake the task both by his familiarity in the field with the archaeological remains and by reason of having addressed himself to a number of the complex problems arising from the texts themselves.

The reconstructed picture of Hittite civilization is made up from necessarily fragmentary and defective data, both archaeological and literary, and these two groups may overlap or supplement each other or sometimes appear to contradict. Specialists working on this detailed material should be required from time to time to attempt a coherent account of their field of study and an interpretation of its significance. In *The Hittites* Mr Macqueen makes a gallant and on the whole successful effort to weave the textual and archaeological threads into a substantial fabric. The span and format of the series is somewhat restricting, which allows him little scope for illustrating the nature and extent of the Hattusas archives themselves. The general reader might well fail to appreciate the range of written evidence available, which is something of a pity since it is of considerable interest in itself. However, Mr Macqueen, if precluded by space from showing the details, certainly handles the completed picture with discretion, and his interpretations are both interesting and stimulating.

After an introductory chapter on the background and environment, he sketches the ethnic relations of the Hittites and their neighbours and outlines their history from their appearance in Anatolia, through the Old Kingdom and Empire, down to the neo-Hittite successor states and their final disappearance. In the subsequent chapters, under the headings "Daily Life", "Warfare and Defence", "Society and Administration", "Religion" and "Art and Literature", he specifically confines himself to Bronze Age Anatolia, which throws the book somewhat off-balance.

One might question whether, within his terms of reference, he might not have included the Iron Age peoples of south-east Anatolia, the Taurus and North Syria within his purview. His reason for omitting these from consideration is doubtless that the Iron Age, though sufficiently well represented archaeologically, does not present a richness of textual material comparable with the Hattusas archives. Such inscriptions as survive are mostly rather jejune royal building inscriptions and dedications on stone. Nevertheless it seems regrettable to leave the achievements of these later Hittite peoples, less well known to us though they may be, entirely out of account, since much of interest has in fact survived from the period, especially sculpture. The lack of balance noted may partly reflect the accidents of historical survival and recovery, but one might have hoped, in a book of this nature, to have found some treatment of the later period about which much can be said.

Once round the Pyramids

A. ROSALIE DAVID:
The Egyptian Kingdoms
152pp. Elsevier/Phaidon. £3.95.

This book forms part of the new Making of the Past series, designed for a wide range of readers—"the layman, young people, the student, the armchair traveller[*sic*] and the tourist". It purports to offer "a *new* history—the making of a *new* past, freshly uncovered and reconstructed by skilled specialists". These broad purposes are scarcely fulfilled by *The Egyptian Kingdoms*. The text is jejune in matter, pedestrian in style, unoriginal, marred by doubtful judgments and errors of fact. The illustrations are mostly well chosen, but have been subjected to the designer's whim: scale is ignored, captions are often misleading, and no indications are given for the sources of museum objects. In spite of these strictures, it is yet surprising to find two illustrations of the same tomb-scene assigned to two different periods almost one thousand years apart. And why use American spellings in a book produced in this country?

T. G. H. James

The Sardis testimony

By R. D. Barnett

GEORGE M. A. HANFMANN:
From Croesus To Constantine
The Cities of Western Asia Minor and their Arts in Greek and Roman Times
127pp and 207 illustrations. Ann Arbor: The University of Michigan Press. $15.

G. M. A. Hanfmann, with an exceptionally distinguished record in classical art and archaeology and twenty-five years' archaeological experience in western Turkey, has for many years been in charge of the American excavations at Sardis, the almost fabulous capital of King Croesus and the Lydians. Here he resumed the American excavations abandoned at the outbreak of the First World War. These were particularly successful in recovering some very important examples of the native Lydian non-Greek language in the form of inscriptions, still very imperfectly understood, although one bearing an Aramaic and Greek bilingual provided valuable help. Professor Hanfmann hardly mentions this matter of the language nor indeed of his predecessor's work, nor indeed does he make clear enough his own achievements.

Croesus succeeded Midas, the legendary King of Phrygia, in the profusion of gold to which he had access, and created the first coinage of the world. Professor Hanfmann has found the gold refineries of Croesus and salvaged some remains of Croesus's capital. Remains of the next phase in Anatolia, that of the Medo-Persian conquerors and satraps and their entourage, were richer; but they kept their culture somewhat to themselves, living, he points out, in Anatolia, in "Little Persias" similar to the "Little Americas" of Americans living overseas after the Second World War. Yet the Persian ruling caste mediated well between the worlds of East and West, and, just as the United States brought the gift of good roads and communications to Turkey, the Persians did the same for ancient Anatolia—equally, no doubt, for military reasons.

When Alexander overthrew the Persian domination of the East; Hellenism triumphed in Asia Minor as elsewhere. The still superb remains of Ephesus, Miletus, Priene, Pergamon, attest it to the eyes of visitors today. Great libraries and museums, market places, temples, theatres and other fine public buildings in fine stone arose, following the grid-plans for rectilinear cities prescribed by Hippodamus of Miletus. Professor Hanfmann himself has restored a large part of the gymnasium at Sardis. What the Greek gods and goddesses meant to the mixed Greek-Anatolian population of that time is still open to discussion. But, as has been notably revealed by the discoveries of Kenan Erim at Aphrodisius in Caria, the output of fine classical sculpture and carving for discriminating and wealthy patrons continued, in greater quantity than in Greece or Italy.

The Romans brought peace and prosperity. It is easy to appreciate that Asia Minor, with all its natural wealth, became one of the richest provinces of the Roman Empire, short only of fresh water, which was supplied by mighty aqueducts. Fires and earthquakes were—and still are—its gravest enemies. At Sardis the mercantile class included a strong Jewish community; the recovery of its great synagogue of the second century AD, 300 feet long, accommodating 1,000 worshippers, is one of Professor Hanfmann's most noteworthy achievements. It was housed, strange to say, in a part of the great gymnasium-bath complex, defying the pagan associations of gymnasia; a scandal, no doubt, to the orthodox, and incorporating fragments of pagan sacred sculptures—albeit invisible to the spectator—from the Croesean period. In the last two chapters, Professor Hanfmann studies the social role of sculpture, particularly portrait sculpture, in these Roman cities. Feminists will be pleased to learn that in Miletus a remarkable woman of the early third century AD, whose name unfortunately is lost, held all the major offices in the city, gave all the games, and was chairman-gymnasiarch of all three gymnasia for men—that of the boys, the fathers, and the senior citizens.

From Croesus to Constantine is a valuable addition to the literature on ancient Asia Minor; but some more attention to the proofs to eliminate misprints, mainly in the footnotes, would have been worth-while.

Time off

By David Lewis

JON D. MIKALSON:
The Sacred and Civil Calendar of the Athenian Year
226pp, Princeton University Press. £7.90.

We are frequently told that we have fewer public holidays than our European partners, but this is seldom treated as an index of civilization. Pericles thought that it was such an index, and the Funeral Speech includes the annual games and sacrifices which provide rest from toil among the advantages of the Athenian way of life. An unsympathetic contemporary critic, "the Old Oligarch", attributed the difficulty of getting business done at Athens in part to the fact that the Athenians celebrated twice as many festivals as any other Greek state. He explicitly says that juries do not meet on festivals and that it is harder to get public business done during them.

Despite these indications, it has been held by scholars that the Athenian assembly frequently met on festival days, a proposition allegedly demonstrated in 1898 and accepted uncritically since. Jon D. Mikalson in *The Sacred and Civil Calendar of the Athenian Year* has re-examined the evidence and shown us that this was not so. The assembly normally avoided at least 120 days of the 354 days of the Athenian year. The council was less fastidious. Though not meeting on annual festival days, it was prepared to meet on those days of the month traditionally associated with particular gods.

Dr. Mikalson can reasonably claim to have established a moderately important new fact about Athenian citizen society. As he notes himself, the conclusion cannot be pressed too far, and he draws attention to a group of workers at Eleusis, of uncertain but lowish status, who worked for forty days without a break through a time of the year when festivals fell particularly thickly. Less importantly, he has caused a certain amount of embarrassment to those who will now have to redate thirty-four inscriptions which have been hypothetically dated to festival days and narrowed the possibilities for dating some festivals for which we have no precise dates. In all, a very satisfactory operation, and the only thing to be regretted is that, in his assiduous searches in the lexicographers and the inscriptions, he seems to have overlooked altogether the two reasonably familiar passages in my first paragraph.

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The Group Librarian is responsible for the full-time library at Mablethorpe, two part-time libraries at Alford and Sutton-on-Sea (both new buildings) and a mobile library based at Mablethorpe.

A casual user car allowance is payable and lodging and removal allowances may be paid in appropriate circumstances.

Application forms and further details can be obtained from the Director of Personnel and Central Services, County Offices, Lincoln (Tel: Lincoln 29931, Ext 371), to whom completed forms should be returned by 14th May, 1976.

Royal County of BERKSHIRE

COUNTY LIBRARIAN

Salary: £8,025-£8,622 p.a.

The present postholder will retire this coming June and it is hoped to appoint his successor as soon as possible. Applicants should be professionally qualified and be able to demonstrate substantial experience and achievement at senior management level within the libraries field. Removal and lodging allowances payable and temporary housing available in appropriate instances.

Application forms and further information available from the Chief Executive, Shire Hall, Reading, Berks RG1 3EX.

Closing date: 14th May.

LIBRARIAN

Project Services to Schools

£3,366-£3,702 p.a.

Applications are invited from Chartered Librarians for the above post based at County Library Headquarters. Further particulars and application forms from the County Librarian, Abbey Mill House, Abbey Square, Reading, Berks.

Closing date: 14th May.

Doncaster Metropolitan Borough Council

LIBRARY SERVICE

Branch Librarian

(Hayfield Community Library)

Libs Scale/AP4/AP5 £2,922-£4,095

(for Chartered Librarian)

A Chartered Librarian with wide experience in Children's Librarianship and educational subjects is needed at Hayfield Comprehensive School, Finningley, near Doncaster, a dual-function branch, i.e., full-time school library and part-time branch library. Assistance with housing and removal expenses in appropriate cases. Casual user car allowance. Application forms and further details from the Chief Executive (Personnel Section), Priory Place, Doncaster DN 1 1BN (tel. 0302 20321). Closing date 14th May.

ilea

INNER LONDON EDUCATION AUTHORITY

Librarians (Lib. III)

Salary scale: £3,326 to £4,169, inclusive of London Weighting Allowance. CHARTERED LIBRARIANS are needed for the following posts in schools :—

- ☐ Bacon's School, Dulaford Road, London SE16
- ☐ Haggerston School, Weymouth Terrace, E2 8LS
- ☐ The London Oratory School, Seagrave Road, SW6 1RX
- ☐ The Skinners' Company's School, 117 Stamford Hill, N16 5RS

Application forms and further details from ... Room ..., ... Street, Annexe, County Hall, London SE1 7PB. Please state for which post(s) you are applying. Completed application forms to be returned not later than Friday, 7 May, 1976.

BOROUGH OF HARINGEY

CREIGHTON SCHOOL, Creighton Avenue, N10

Required for September, 1976:—

LIBRARIAN

with professional qualifications and relevant experience to take charge of the school library. The school is a mixed comprehensive school with about 1,500 pupils including a Sixth Form of 230.

There are two library areas, one in each wing of the school, each reflecting in its contents the subject departments housed in that wing. Applicants should be aware of the special nature of a school library, and should be interested in involvement with children and in working closely with teachers. Some teaching experience would be an advantage.

Salary scale: AP4 (£3,366-£3,702), plus London Weighting £261.

Application forms from the undersigned, to be returned to the Head Teacher at the school by 7th May, 1976. (REF.: MJ)

Removal expenses—100% allowed.

Chief Education Officer, Education Offices, Somerset Road, N17 9EH.

SHIPBUILDING RECORDS SURVEY

Research Officer

Salary about £2,800

This Survey is sponsored by the Shipbuilders and Repairers National Association and will be undertaken by the Business Archives Council and the Business Archives Council of Scotland. The Research Officer will be responsible for locating and listing the historical records of the British shipbuilding, ship-repairing and marine engineering industries. The Research Officer will be based in central London, but the Survey will require extensive travel. The appointee will have a degree in History or Economic History or experience of using business records. Applications, giving the names of two referees, should be sent to the Shipbuilding Survey, Business Archives Council, Dominion House, 37-45 Tooley Street, London SE1 2QF.

COUNTY OF SOUTH GLAMORGAN

DEPUTY COUNTY LIBRARIAN

P.O. (c) £5,406-£6,057

Applications are invited for the above-named post from Chartered Librarians with wide administrative and professional experience at a senior level in the Public Library Service.

The County Library Service covers two districts, the City of Cardiff and the Borough of Vale of Glamorgan, both of which have partial agency arrangements for the day-to-day management of the services in their respective areas. Work is currently in progress on the design and layout of a new county libraries H.Q. and Central Library, expected to be ready in 1980, which will be located in the city centre and which will provide over 100,000 square feet of accommodation.

Further particulars and application form, returnable by 14th May, 1976, are available from Personnel Officer, South Glamorgan County Headquarters, Newport Road, Cardiff CF2 1XA. Tel.: Cardiff [illegible].

Community Services (Librarians)

STOCK EDITOR

£4,620 - £4,926

Applications are invited from appropriately experienced Chartered Librarians for this responsible and rewarding post which is concerned with not only the adult lending stocks, but also with display, publicity and participation in extra-mural activities.

Application forms from Personnel Services, Town Hall, Patriot Square, London E2 9LN, or telephone 01-981 0077 anytime. Please quote reference 9/5. Closing date May 17.

London Borough of TOWER HAMLETS

Principal Assistant Borough Librarian and Arts Officer

PO.2 (b) £6,777-£7,455 p.a. inc.

Applications are invited from Chartered Librarians with experience at a senior management level in public libraries. This post is next in seniority to the Borough Librarian and Arts Officer, Melvyn Barnes, who would welcome informal enquiries on 01-937 2542, Ext. 27.

The Royal Borough of

KENSINGTON AND CHELSEA

Application form and job description from the Establishment Officer, Central Library, Phillimore Walk, Kensington W8 7RY. Tel. 01-937 8562 (24hr. answering service) quoting Ref. TLS 284X. Closing date for applications, May 14, 1976.

CLASSIFIED ADVERTISEMENTS

AUSTRALIA

UNIVERSITY OF MELBOURNE

UNIVERSITY LIBRARY

The University Library under the leadership of the Librarian, Mr W D Richardson, is strengthening its senior management structure by the appointment of Associate Librarians with responsibilities in administration, resources, services and systems. Applications are now invited from professional librarians with appropriate experience for appointment as:

ASSOCIATE LIBRARIAN
(RESOURCES)

ASSOCIATE LIBRARIAN
(SERVICES)

The Associate Librarian (Resources) will be concerned with resource development including the procurement and bibliographic organisation of library materials. The Associate Librarian (Services) will be concerned with reader services in both the Baillieu Library and branch libraries.

Together with the University Librarian, the four Associates will comprise a corporate planning group responsible for the planning and development of all services administered by the library. The present Deputy Librarian will become Assistant Librarian (Administration) and Deputy Librarian.

Applicants should have demonstrated capacity to contribute creatively to the long-term development of a major research library serving both the teaching and research needs of one of Australia's largest universities. They should be dynamic and forward looking and able to take a wide-ranging view of the future information needs of universities, and the potential of new technologies to assist in meeting these needs.

Salary in the range $A18,710-$A22,247.

Further information from the Registrar or the University Librarian.

Applications, which should include the names of three referees, should be addressed to the Registrar, University of Melbourne, Parkville, Victoria, 3052, Australia. Applications close 18th June, 1976.

Mr Richardson will be in the United Kingdom in the first half of July and in North America in the second half of July and will be available to discuss these appointments with applicants.

Information Consultant
– library & cataloguing systems, Middle East

This is a 2-year contract position for an overseas assignment with a leading international consultancy. Because of the location, it is open only to men.

He will design and set up a file organisation to run parallel to a computer system. There will be liaison with Data Base Consultants concerned with the computer information system, and typing assistance will be available.

Applicants with experience of large bibliographic systems should be either Librarians qualified to at least ALA standard (including the paper in cat. & class), who have specialised in cataloguing and have at least used a computer based system OR Computer Professionals who have used and preferably designed a computer based cataloguing system. Knowledge of Arabic would be an advantage but is not essential.

Overseas salary c £10,000 plus allowances including free accommodation and car. All are tax-free.

If you match the specifications then please write with full c.v. naming any companies to whom you would not wish your application forwarded, to:

David Blake (Ref DB92),

Bartlett Jeffress Advertising

23-28 Fleet Street,

London, EC4Y 1NE

Amenities & Works Department—Library Service

PRINCIPAL LIBRARIAN

£5,253–£5,838

(Including London Weighting) (P.O.1.B.)

Applications are invited for the above post, which ranks second in the libraries establishment. Candidates should be Chartered Librarians, preferably Fellows of the Library Association. Experience in the administration of a large library system is desirable.

The Council offers assistance towards removal expenses, including legal and estate agents fees, lodging allowance and travel allowance. Interest free loans for annual season tickets are available.

For informal discussion please telephone Mr. B. Baumfield, Borough Librarian and Curator, 01-459 5242. Application forms from the Administration Manager, Room 708, Brent House, High Road, Wembley, Middlesex, returnable by 7th May, 1976. Telephone: 01-903 0371 (24-hour Ansafone service). Reference number A/81 must be quoted.

London Borough of **BRENT**

ZONE LIBRARIAN

£5,273-£5,958 p.a. inc.

Lambeth's library service is an integral part of the Directorate of Amenity Services. For library purposes the Borough is divided into four geographical zones. Each zone has a team of librarians responsible for services inside and outside library buildings.

An opportunity exists for an experienced, energetic and effective Chartered Librarian (male or female) to head one of the zone teams.

The successful candidate in addition to managerial experience at a senior level should have knowledge of, or a demonstrable interest in, library services to an inner-city area. He or she will be expected to organize and develop all aspects of the library service in the zone and contribute to the general work of the Directorate.

Application forms available from the Personnel Officer, Directorate of Amenity Services, London Borough of Lambeth, 14 Knights Hill, West Norwood, S.E. 27. Telephone 761 0901, ext. 60 or 761 1931 (24-hour answering service). Closing date May 12, 1976.

LAMBETH

Buckinghamshire County Council

Librarian, Little Chalfont

Salary: A.P.3 £2,922-£3,282 p.a.

+ £120 Fringe Payment

Minimum Qualification: Chartered Librarian

NJC Conditions of Service. Successful candidate subject to medical examination. Removal expenses of up to £150 and Lodgings Allowance of £8.00 per week pending removal.

Applications (NO FORMS), together with the names and addresses of two referees, to the County Librarian, County Hall, Aylesbury, Bucks., to be received by the 14th May, 1976, from whom further details may be obtained.

SOUTH OF SCOTLAND ELECTRICITY BOARD

SECRETARIAL DEPARTMENT

ASSISTANT LIBRARIAN

Applications for the above post are invited from Chartered Librarians, or those who have completed or will complete in 1976, an approved course of library studies.

The successful candidate will be responsible to the Librarian for day to day running of the library, but duties will be principally concerned with inter-library loans, cataloguing and classification of books, and subject indexing of reports.

Salary will be within the range £2,220/£2,770 per annum (NJC Clerical 3 Grade) plus £275 p.a. Clerical Work Measurement payment, plus a salary supplement of £312 p.a. from 1 May, 1976.

APPLICATIONS (QUOTING REFERENCE 34/95/76) GIVING DETAILS OF AGE AND EXPERIENCE SHOULD BE SUBMITTED TO THE CHIEF PERSONNEL OFFICER, SOUTH OF SCOTLAND ELECTRICITY BOARD, CATHCART HOUSE, INVERLAIR AVENUE, GLASGOW, G44 4BE, NOT LATER THAN 7TH MAY 1976.

PUBLIC & UNIVERSITY

UNIVERSITY OF GUYANA

SALARIES—DEPARTMENT OF MECHANICAL ENGINEERING

Applications are invited from suitably qualified persons for the following positions: [illegible]

[illegible]

Salary: [illegible]

Benefits include housing allowance, contributory medical and pension schemes. Anyone recruited from overseas will receive up to four full economy air passages (i.e. for himself, wife and unmarried children up to 18 years of age) from point of recruitment, limited removal expenses and a settling-in allowance.

Applications (three copies) stating name, date of birth, marital status, qualifications and dates obtained, experience (with dates), names and addresses of three referees (one of the referees must be your present or last employer, where applicable) must reach the Personnel Section, University of Guyana, P.O. Box 841, Georgetown, Guyana, South America, before 31st May, 1976.

UNIVERSITY OF LONDON

CHAIR OF ENGLISH LANGUAGE AND MEDIEVAL LITERATURE AT KING'S COLLEGE

The Senate invites applications for the above Chair which becomes vacant in October, 1976.

Applications (10 copies) should be received not later than May 27, 1976, by the Academic Registrar (TLS), University of London, Senate House, London WC1E 7HU, from whom further particulars should be obtained.

THE UNIVERSITY OF MANCHESTER

TEMPORARY LECTURERS IN AMERICAN STUDIES AND AMERICAN LITERATURE

APPLICATIONS are invited for two one-year posts. Candidates for the American Studies post should have interests in urban studies and qualifications in geography, history or politics.

Salary: £3,174 to £3,786 per annum. Superannuation.

Particulars and application forms (returnable by May 17th) from the Registrar, The University, Manchester M13 9PL. Quote reference 58/76/TLS, and state for which post you are applying.

LIBRARIANS

BRITISH ARCHITECTURAL LIBRARY

MANUSCRIPTS INDEXER required to organise and catalogue the Library's extensive manuscripts, mostly 19th and 20th century but including important groups of earlier material. This is a two year appointment, salary rather more than £3,000 p.a. and calls for background knowledge of British architectural history and preferably for allied experience as archivist or librarian. Hours are flexible, and a four day week might be arranged with salary pro rata. Apply now with full details to The Librarian, British Architectural Library, RIBA, 66 Portland Place, London W1N 4AD.

BRITISH ARCHITECTURAL LIBRARY

LIBRARY ASSISTANT required to take charge of the Loan Collection, book processing and to administer the photographic service. Qualifications and experience important. Starting salary in the area of £2,500 (under review). Write immediately with full details to the Librarian, British Architectural Library, RIBA, 66 Portland Place, London W1N 4AD.

MID GLAMORGAN COUNTY COUNCIL

EDUCATION DEPARTMENT

BRANCH LIBRARIAN

BRANCH LIBRARY Bridgend, Mid Glamorgan

Salary: £3,366 to £3,702 per annum (commencing salary may be above minimum).

Qualifications: Applicants must be Chartered or Qualified Librarians.

National Conditions of Service.

Application forms should be enclosed by 7 May, 1976, and further details may be obtained from the Director of Education, Mid Glamorgan County Council, County Hall, Cardiff.

THE QUEEN'S UNIVERSITY OF BELFAST

ASSISTANT LIBRARIAN

Applications are invited from professionally qualified graduates for a post of Assistant Librarian (Acquisitions), tenable in the Main Library from 1st July, 1976. Salary scale £3,174 to £5,418. Initial placing dependent upon experience and qualifications, with F.S.S.U./U.S.S. Assistance with removal expenses is available. Further details may be obtained from the Personnel Officer, The Queen's University of Belfast, BT7 1NN, Northern Ireland, who should receive applications not later than 31st May, 1976.

POLYTECHNIC OF THE SOUTH BANK

LIBRARY ASSISTANT (Reference [illegible])

For the main library of the Polytechnic serving Faculties of Administrative Studies, Education, Human and Social Studies, and Science and Engineering.

Applicants should have the minimum qualification of [illegible] with two subjects at "A" level.

Salary [illegible] inclusive of London Weighting.

Graduates enter scale at [illegible] and qualified Librarians at [illegible].

Further particulars and application forms from the Staffing Officer, Polytechnic of the South Bank, Borough Road, London SE1 0AA. Telephone 01-928 8989.

Closing date for applications: 28th May, 1976.

HEREFORD AND WORCESTER COUNTY COUNCIL

REDDITCH COLLEGE

ASSISTANT LIBRARIAN

Applications are invited from qualified librarians for the post of Assistant Librarian to assist the two Tutor Librarians in the general running of the College Library. This is a responsible and interesting appointment. The successful applicant will take up the post as soon as possible.

Salary at an appropriate point on the Librarian's Scale £3,137 to £3,803 (bar).

Applications for the above post should be by letter (no forms) giving details of education, qualifications and experience, and the names of two referees to The Principal, Redditch College, Peakman Street, Redditch B98 8DW.

SAFFRON WALDEN COLLEGE

Saffron Walden, Essex CB11 3DL

An ASSISTANT LIBRARIAN, preferably with experience, is required for the period June 1, 1976 to July 31, 1977. National Joint Council salary scale for this full-time post. Residential accommodation available.

Please address your application to the Principal as soon as possible.

UNIVERSITY OF SALFORD

UNIVERSITY LIBRARY

APPLICATIONS are invited from GRADUATES with professional qualifications in librarianship for a post of ASSISTANT LIBRARIAN in the Readers' Services Section of the University Library.

Commencing salary within the range £3,174 to £5,214 per annum.

Further particulars and application forms may be obtained from the Registrar, University of Salford, Salford M5 4WT, to whom completed applications should be returned by May 28, 1976, quoting reference LY/98/TLS.

COUNTY COUNCIL OF HEREFORD AND WORCESTER

WORCESTER COLLEGE OF EDUCATION

ASSISTANT LIBRARIAN

APPLICATIONS are invited for a post of ASSISTANT LIBRARIAN in the College Library. The person appointed will be in charge either of the Issue Desk or of cataloguing, depending on interests and experience. Candidates should preferably be Chartered Librarians, but consideration will be given to applicants who have passed the appropriate professional examinations. A university degree would be considered an advantage.

The salary will be on the NJC Librarians Scale, the minimum salary for a Chartered Librarian being £2,922 per annum.

Further particulars and an application form may be obtained from the Senior Administrative Officer, Worcester College of Education, Henwick Grove, Worcester, WR2 6AJ. The closing date for applications is 17th May, 1976.

INFORMATION OFFICER

LIBRARY INFORMATION UNIT

The CWS is a £1,000m. turnover organisation with interests in manufacturing, agriculture and wholesaling. Also, as the only national trading operation of the Co-operative Movement it makes an important contribution to co-ordinating marketing activity in the Co-op retail area.

At our Library and Information Unit in Manchester we need an Economics or Business Studies Graduate, with previous experience in the field of business experience and research to become Information Officer. His or her responsibilities will be to meet with requests for business information from CWS Management, to ensure that relevant sources are available to the Unit, and to oversee the dissemination of business information at all levels.

An attractive salary is offered with usual benefits and this position offers real scope for future development within our Marketing Services Group. A.L.A. or a Diploma in Librarianship would be a useful additional qualification.

If you are familiar with business information handling, and possess the ability to discuss information needs intelligently with senior management, please write to Roger Bilkes, Senior Personnel Officer, Central Personnel Office, CWS Limited, New Century House, Manchester M60 4ES.

CITY OF DUNDEE DISTRICT COUNCIL

TRAINEE LIBRARIAN

APPLICATIONS are invited from student librarians who have completed, or will shortly complete, either post-graduate library school training, or the professional examinations of the Library Association, for the above post in the Public Libraries Department of the Civic Amenities Division.

Salary scale rising to a maximum of £2,520.

Application forms may be obtained from the Personnel Officer (Recruitment), 1 City Square, Dundee DD1 3BY, telephone (0382) 23141, Ext. 289.

Completed applications should be lodged with the undersigned by 22nd May, 1976.

Gordon S. Watson, Town Clerk and Chief Executive, City Chambers, Dundee DD1 3BY.

THE TIMES

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CLASSIFIED ADVERTISEMENTS

LIBRARIANS

UNIVERSITY OF LONDON
INSTITUTE OF ADVANCED LEGAL STUDIES

APPLICATIONS are invited for a one year appointment as LIBRARY ASSISTANT (graduate trainee) to commence 1st September, 1976. The post is suitable for a graduate wishing to acquire practical experience before going to Library School. Salary £2,318 including London Allowance. Applications, with names of two referees, to the Deputy Librarian, 17 Russell Square, WC1B 5DR, by 14th May.

LEICESTER POLYTECHNIC
Readvertisement
TUTOR LIBRARIAN
(Post No. 494)

LECTURER II required for academic post in the Library Service, to join a team of four in developing the teaching role of the Library.

Applicants should be qualified and experienced librarians. Graduate or graduate equivalent qualifications will be expected in art and design, art history, or a related discipline. Teaching experience an advantage.

Salary: £3,279 to £5,493 per annum, plus £312 supplement.

Previous applications will be brought forward for consideration without reapplication.

Further particulars and application form obtainable from Staffing Officer, Leicester Polytechnic, P.O. Box 143, Leicester LE1 9BH.

UNIVERSITY OF WARWICK
STATISTICS LIBRARIAN

APPLICATIONS are invited for the POST of STATISTICS LIBRARIAN in the Library's Economics and Business Studies Section. The post involves frequent contact with academic staff and dealing with business inquiries in the Library's collection of economic statistics, one of the largest in the country. Experience in handling statistical information is essential. Salary on the scale: Librarian Grade 1A, £3,174 to £4,418.

Applications in writing (three copies) naming two referees should be sent to the Secretary and Registrar, University of Warwick, Coventry CV4 7AL, quoting reference number 37/A/76. Closing date for receipt of applications is May 17, 1976.

BOROUGH OF SUNDERLAND
LIBRARIES DEPARTMENT
ASSISTANT LIBRARIAN—LOCAL STUDIES
[illegible]

[illegible]

READERS ADVISER
[illegible]

Duties involve supervision of work of clerical staff, readers advisory work and bibliographical checking.

Applications, preferably from Chartered Librarians, should be sent to the Director of Libraries, Central Library, Sunderland, giving the names and addresses of two referees. Applications to be received within 10 days of the appearance of this advertisement. L. A. Bloom, Chief Executive, Town Hall and Civic Centre, Sunderland, SR2 7DN.

ESSEX COUNTY COUNCIL
COUNTY LIBRARY—SOUTHEND DISTRICT
HOSPITAL LIBRARIAN A.P.3

APPLICATIONS are invited from CHARTERED LIBRARIANS for the POST of HOSPITAL LIBRARIAN at the Southend District Library.

Salary: A.P.3 £2,925 to £3,282 per annum.

Assistance given with removal expenses and lodging allowance (where appropriate).

Letters of application, giving full particulars, should be addressed to the County Librarian, County Library Headquarters, Goldlay Gardens, Chelmsford, Essex.

PORTSMOUTH AND SOUTH EAST HAMPSHIRE HEALTH DISTRICT
LIBRARIAN

The post is based at Saint Mary's Hospital, the librarian being responsible for the libraries at other hospitals in the District. The library provides resources for the education of all NHS staff in the District and basic information services to management.

Applicants should be graduates with experience in special librarianship and will be expected to develop library services in the District and to contribute to the general development of services provided by the Wessex Regional Library and Information Service.

Senior Administrative Assistant grade; salary commencing at £3,554 and rising by six annual increments to £4,344 plus a non-enhanceable supplement of £312 per annum. 37 hour, five day week worked Monday to Friday.

Application form and job description from Personnel Officer, Saint Mary's Hospital, Portsmouth PO3 6AD—telephone Portsmouth 22331, ext. 19. Closing date 10th May, 1976.

VACANT APPOINTMENTS

LONDON COUNCIL OF SOCIAL SERVICE

Requires LIBRARIAN with reference or special library experience.

Details and application form from 10/KF, London Council of Social Service, 68 Chalton Street, London NW1 1JH. 01-388 0241.

UNIVERSITY OF OXFORD
HISTORY OF THE UNIVERSITY OF OXFORD
APPOINTMENT OF EARLY MODERN RESEARCH ASSISTANT

APPLICATIONS are invited for the POST of Early Modern Research Assistant, on the History of the University of Oxford Project, beginning as soon as possible. Applicants should be graduates with research experience in the early modern field.

Salary scale £2,766 to £4,603 per annum, starting point depending on age, qualifications and experience.

Further particulars may be obtained from the Director of Research and General Editor, History of the University of Oxford, Corpus Christi College, Oxford. Closing date for applications: May 17, 1976.

LECTURES & MEETINGS

[illegible]

THE HOPKINS SOCIETY

PROFESSOR NORMAN H. MACKENZIE
(Queen's University, Kingston, Ontario)
will give the Seventh Annual Lecture
"RESOURCES OF LANGUAGE AND IMAGERY IN THE DEUTSCHLAND"
6 p.m. Tuesday 11 May
Gustave Tuck Theatre
University College, Gower Street, London, W.C.1.

Publications available.
HOPKINS RESEARCH BULLETIN Nos. 1-6 (unbound MSS., annual bibliography, etc., index), 70p, or $1.50 U.S.A.

ANNUAL LECTURES: B. Hardy, Dr. Leavis, K. Raine, W. Nowottny, W. W. Robson, B. Bergonzi, 30p, or $1.00 U.S.A.

ANNUAL SERMONS: Dr. Huddleston, Archbp. Roberts, Prof. E. G. Rupp, Dr. Hamilton, Fr. ... Carbishley, Prof. F. Simon, Fr. M. D'Arcy, 30p, or 80c. U.S.A.

Remittance with order (including p. plus p. 30p, or 60c. U.S.A.) to: Hopkins Society, 16a Turkey Street, ... Middlesex EN1 4NW, England.

And WYNDHAM LEWIS symposium Victoria & Albert Museum, Saturday, May 8, 10.30 to 5 p.m. Exhibition, Film Slides, tape lectures. Admission free.

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